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VOGUE

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THE BEAUTIFUL PEOPLE: SUMMER LOOKS THEY LOVE

BEAUTY TIPS FROM SAVVY TRAVELLERS



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Here, Gigliola Curiel, Milan's great dressmaker who designs alone for us in this country, gives rich Italian silk repp a swirl-around-the-figure that winds off one shoulder and into a sweeping stole. The colors: red and fuchsia swirling across black—or, a paler flaming of lavender and pink; also in black silk crepe. Misses sizes. Fourth Floor

ON THE PLAZA • NEW YORK
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VERY *Saks Fifth Avenue*



Parrot-green silk chiffon in a fling of jacket, a rush of skirt, blazes against a shell of midnight blue. $395. Designer Dress Collections.

APRIL 1, 1966

INCORPORATING VANITY FAIR

VOGUE

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PENN

COVER: Splash of whitened green for the smocked smock. Flowers for the ear: whitened-green sweet peas swinging from enamelled hoops. Watch these pale young colours gleaming with elegance . . . the world's playing into their hands. Fresh fruit colouring for the lips: a sweetly-pearled lipstick called Orangerine, one in Revlon's great new Frostlings series. Dress by David Crystal, of Arnel jersey; about $30. Earrings by Flower Modes. All: Altman's. Dress: Julius Garfinckel; Jordan Marsh, Florida; Higbee; Hudson's; Dayton's; Harzfeld's; Montaldo's; Sakowitz. Shops in other cities, page 86.

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by Mollie Parnis,
its saucy surprise,
the cut-out
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FASHIONSCOPE '66: in the great new range of color contrasts, Norman Norell's city suit is it—to the nth degree. More contrast, the crisp cross jacket with easy pleated skirt. One of the spirited directions fashion takes in the Crystal Room.

HUDSON'S
the Woodward Shops



jewels by Laykin et Cie

photograph by John Engstead

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TWO-PART DRESSES
THAT STRIDE SWIFTLY TO TRAVEL
VIA AMERICAN AIRLINES... *Jet inserted patent bow-belt on the fly-front jacket in white, co-pilots an "A-line" black skirt. Both in combed cotton piqué. Jacket, about $16. Skirt, about $13.*

The piqué on-the-double with welt seaming and slimming skirt in fine combed cotton. White only. Top, about $14. Skirt, about $13.

Charted stripes focused in contrasting black and white in an Arnel/cotton seersucker. The "V" neckline overblouse, with a bright voile scarf, about $13. Skirt with fly away spaced pleats, about $13.

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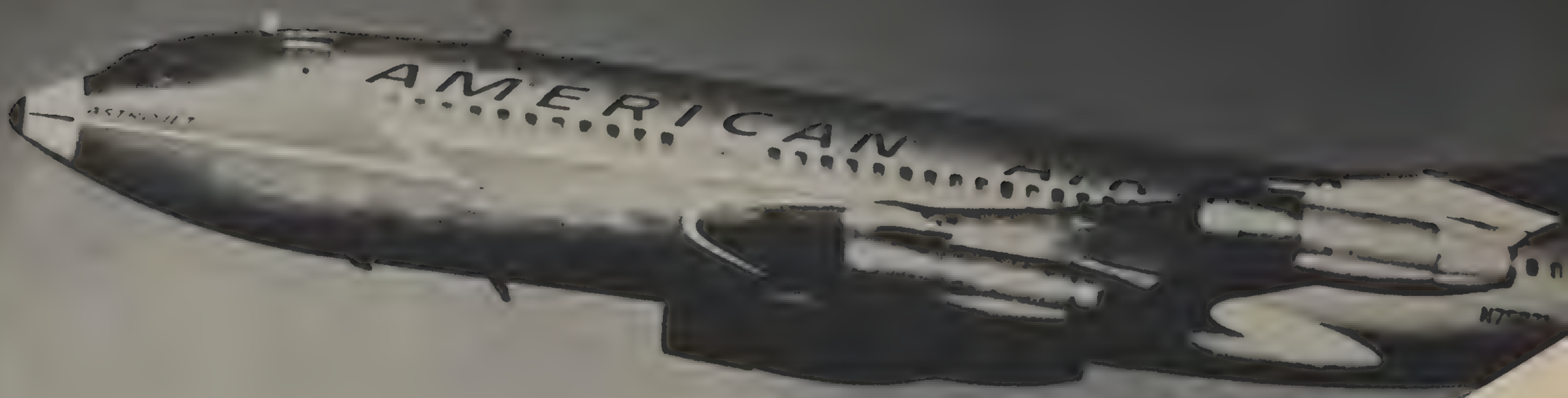
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Right: Cotton lace beachcoat with airborne sleeves. White only. Sizes, S-M-L. About $17. Underneath, the shapely swimsuit with low-cut back. Black, turquoise, red, white. Sizes 10 to 18. About $18.

Opposite page: Zebra print halter swimsuit with plunging back in nylon knit. Black, white only. Sizes 8 to 16. About $18.

"Cut-out" side exposing maillot in nylon knit. Black, red, turquoise, white. Sizes 8 to 16. About $18.

Diamond print two-piece swimsuit with built up shoulders, tailored in nylon knit. Black with white only. Sizes 8 to 16. About $20.

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FOR THE BATH

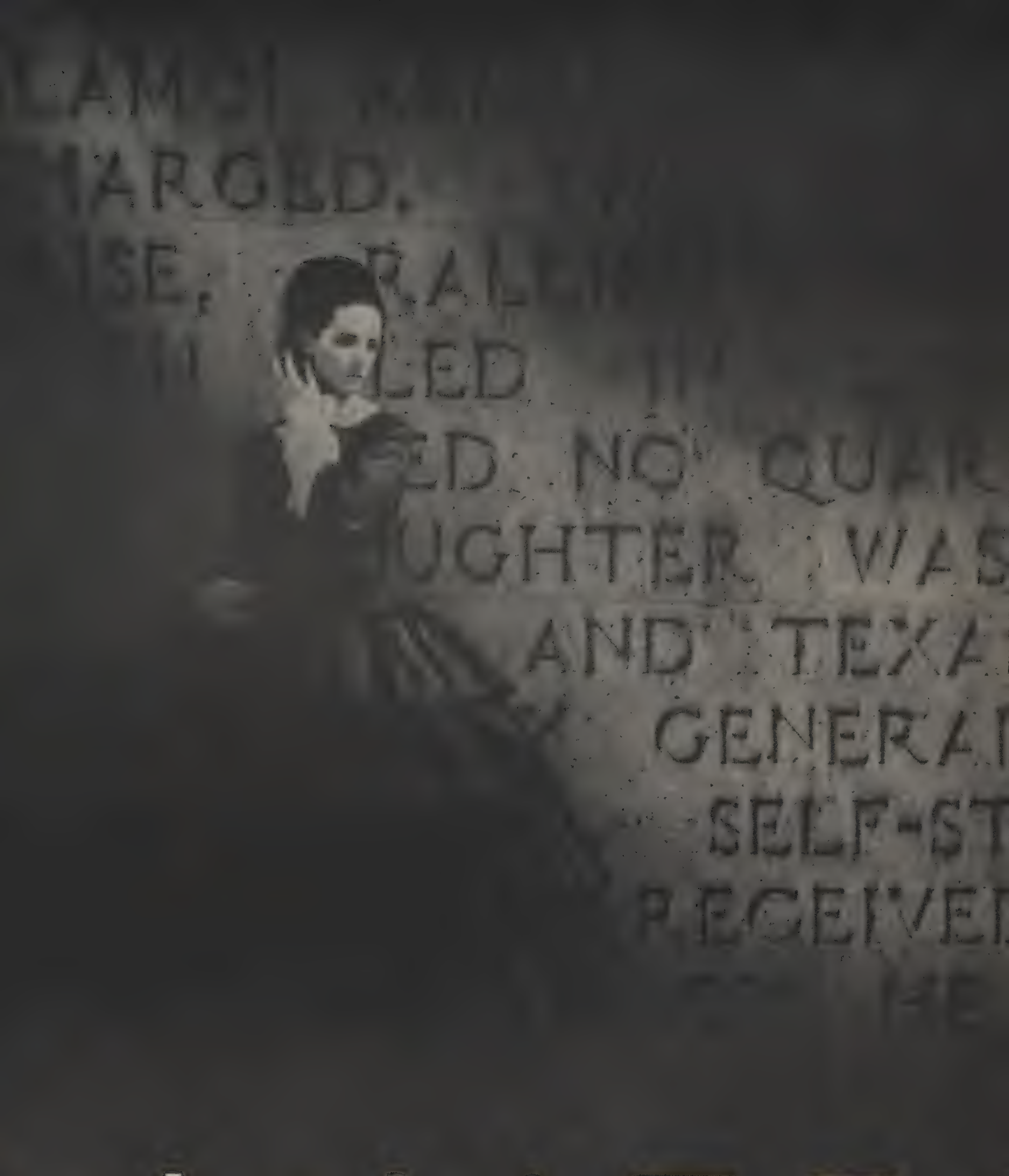
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N E L

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MARRIED.
HE
LED
ED NO QUA
UGHTER WAS
AND TEXA
GENERA
SELF-ST
RECEIVE
HEXAM



One hundred and twenty nine years ago, the ladies of Houston staged a ball to celebrate the first anniversary of San Jacinto, the decisive battle for Texas independence. This year, on April twenty-second, Houston's Harris County Heritage Society will re-create that memorable ball, and, for that evening, Oleg Cassini has designed six magnificent gowns, inspired by that gala ball of yesteryear, and the excitement that is Texas today.

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Opposite page: Slim printed dress topped by a smartly tailored coat. 125.00.

This page: A lean, low-belted two piece suit of Moygashel linen. White, nugget gold, smoke grey. 55.00.

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paleness plus pearlness!

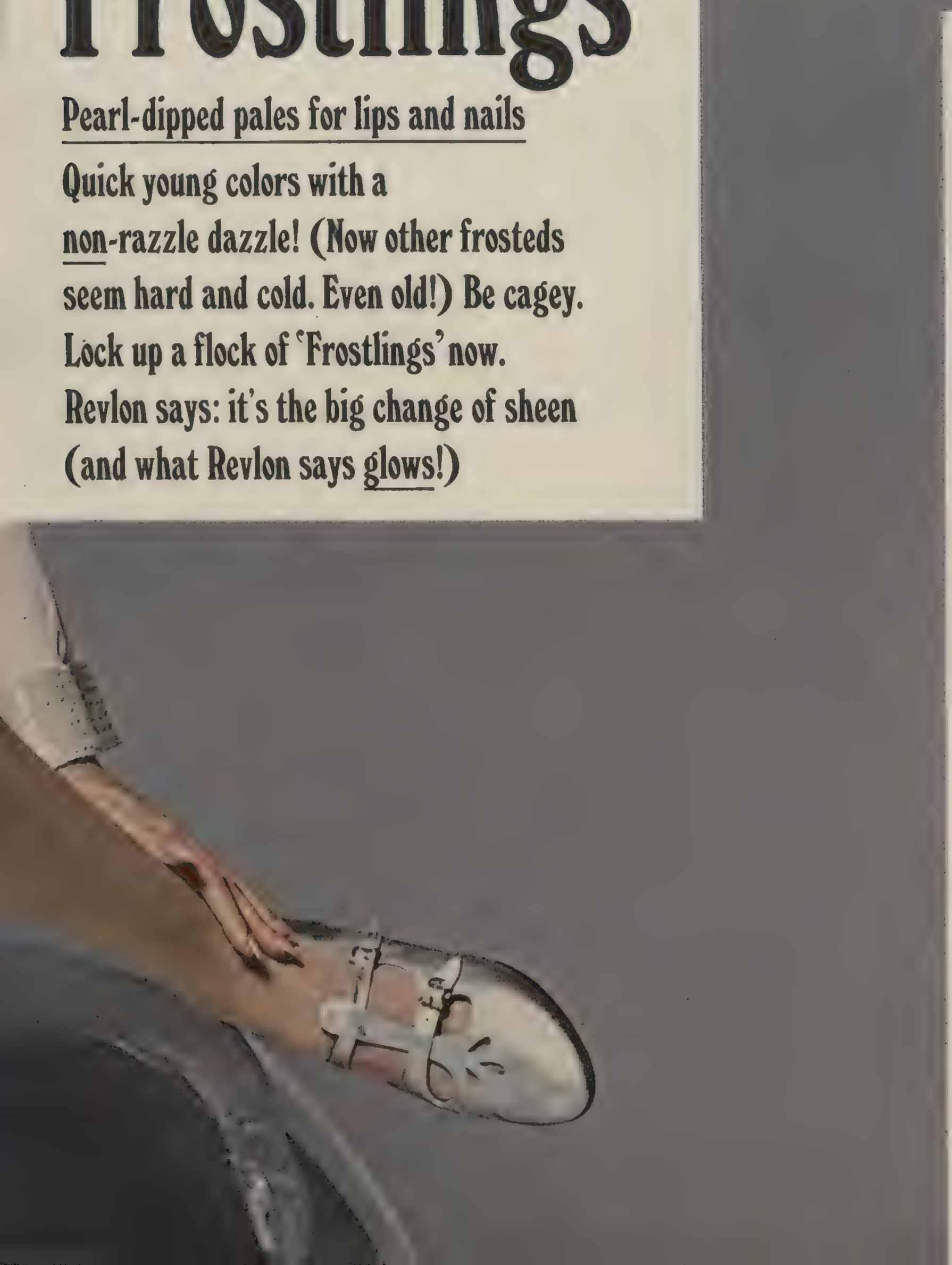
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NEW

Pearl-dipped pales for lips and nails

Quick young colors with a non-razzle dazzle! (Now other frosteds seem hard and cold. Even old!) Be cagey. Lock up a flock of 'Frostlings' now. Revlon says: it's the big change of sheen (and what Revlon says glows!)





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It's made of CANTRECE®
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I dreamed
I turned on the
magic of Venice
...in my
maidenform
bra



This is the dream you can be—with Maidenform's* new 'Dreamliner'* bra. Contoured with fiberfill. Adjustable stretching straps. White, Nude. 4.00.
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Photographed in Venice, Italy

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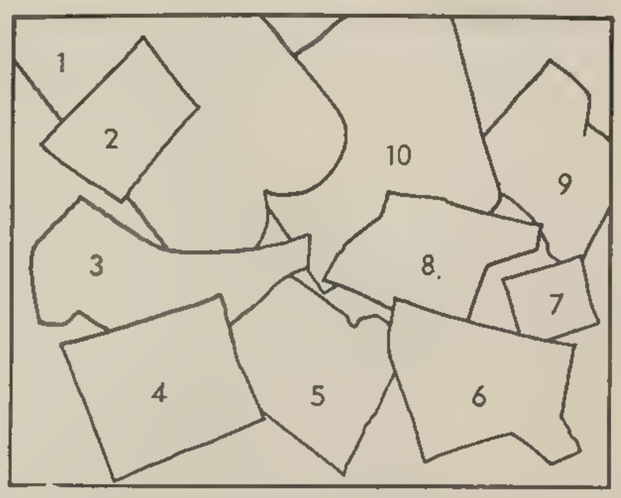
Riding high for evening—bare-back pyjamas



Daring departure—ruffles swung free of the back and clear round to a dipping point in front; delightful departure—tropical blue, green, and pink foliage in tricot of Celanese's new nylon. Two-piece evening pyjamas by Pedro Rodriguez for Couture Internationale. About $35 at Lord & Taylor; Julius Garfinckel; Hudson's. Delman sandals. Coiffure by Raymond of Aurelien Lintermans, also riding high with Tovar-Tresses.

Glitter-black fabrics

Details of the swatches shown on page 119.



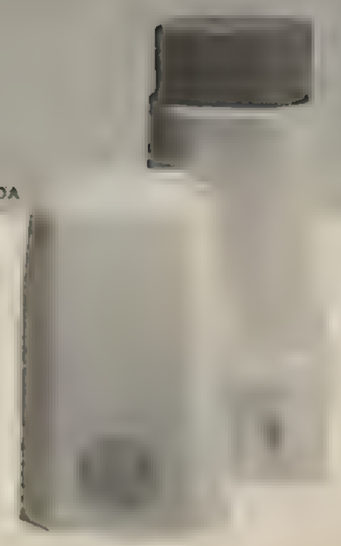
1. The look of lacquered, sculptured black lace; of cotton, polyester, and nylon. By Whelan.
2. Ciré news—the abstract geometrics of matte-and-shine; of acetate, cotton, and Crylor. By Hurel-TSM.
3. Chiffon velvet woven with shiny black glitter; of viscose and polyester. By J. Léonard (sold through Jacques Verron).
4. Black checks, shiny and matte, in a pliant new jacquard; of Celanese acetate, cotton, nylon, and cellophane. By Sheraton-TSM.
5. Black fishnet with a gloss; of polyester and rayon. By Petillault-TSM.
6. Bias plaid of shiny black on black chiffon velvet; of viscose and Lurex. By Bucol (sold through Lesur).
7. Solid glitter of black sequins woven into the body of the fabric backing. By Malhia (sold through Orceyre).
8. Like short, shiny black grass—the glittery pile of black chiffon velvet; of viscose and Lurex. By Bucol (sold through Lesur).
9. Gleaming plaid embossed on soft chiffon velvet, all black; of viscose and Lurex. By Bucol (sold through Lesur).
10. Shiny black ciré ribbon, in big open checks on sheer black net; of nylon and polyester. By Whelan.

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it's Pan-Stik Make-up by Max Factor.

This is the rich one. The sleek one. Max Factor's famed Pan-Stik® slips on with the sleek softness of mink . . . covers flaws, covers freckles, covers everything but the beauty of you. No wonder Pan-Stik is known as the make-up that great beauties are made of.



Chantilly from the House of Houbigant. Perfume imported from France, 1 oz. at $20



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in this bottle

to shake
your world.

and: Eau de Toilette Spray Mist from $3.75, Dusting Powder from $2.75, Eau de Toilette from $3.50, Body Powder Mist $3.75, Perfume Oil $3.75, compounded in U.S.A. © 1966 HOUBIGANT, INC.



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*Patent applied for

another Peter Pan *fashion...first!*

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Sacony when that young Englishman—the one you met on the plane—invites you for a stroll in London's Hyde Park. Don't be surprised if you manage to break down some of that English reserve.

And should he suggest dinner, don't go back to change. This dress is made of Sacony's Ciella® Amel® triacetate. Which means it will take you right through the evening without a wrinkle.

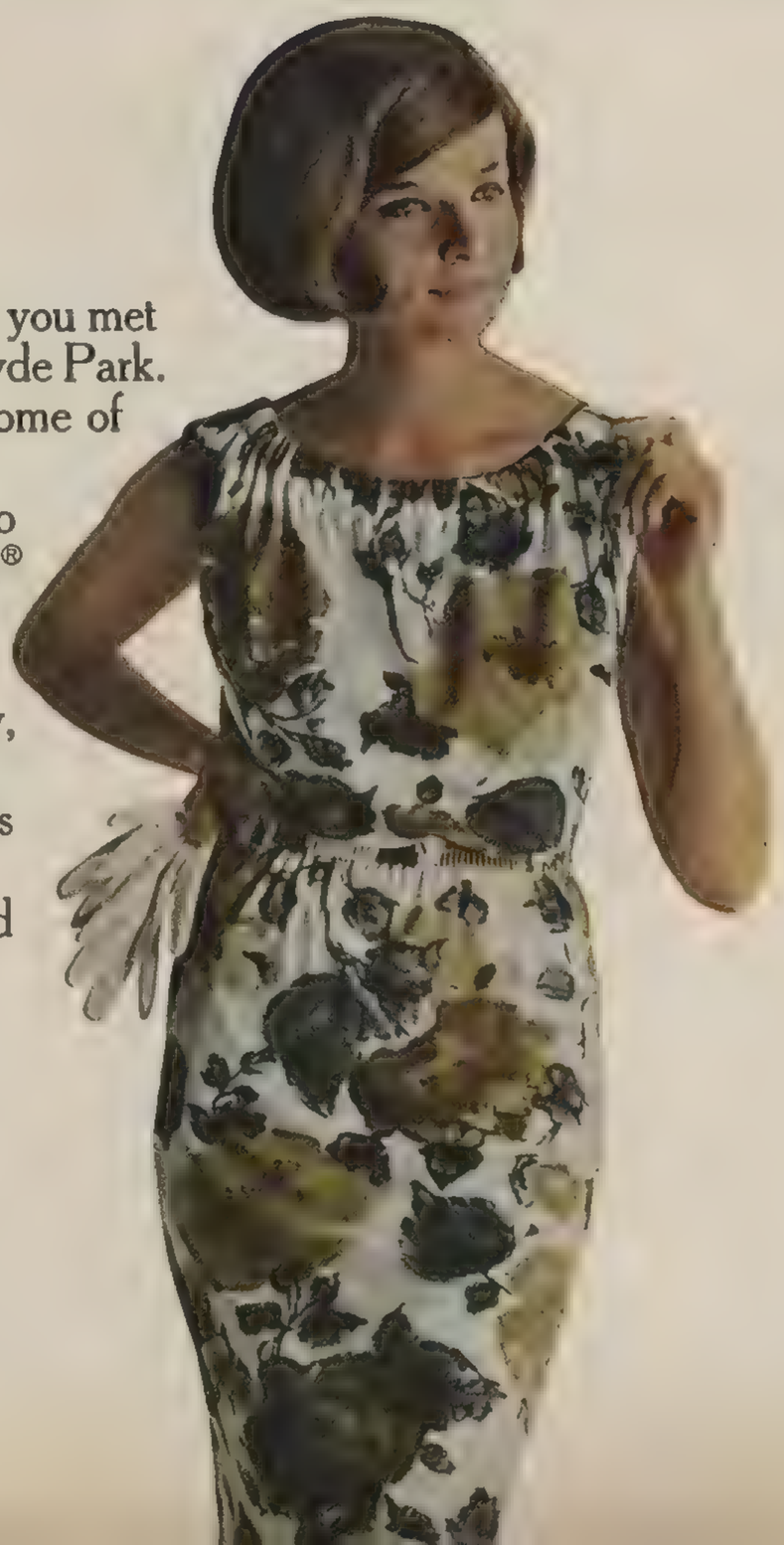
It also means that if you wash it and let it drip dry, it will take you anywhere else by morning.

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Either in black and brown, like this. Or blue and green. Or orange and purple. 8-18. $20.

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IN THE WORLD
ARE THE
SWEET, FRESH

FLOWERS of PROVENCE?



IN FASHIONS OF CAPROLAN!

Loungees' ribboned hostess coat of Caprolan® nylon tricot takes its ease on the streets of St. Agnes, topmost hill town in the south of France. Among the weathered, ancient stones—the giant iris print by Maxwell, brilliantly overblown and beautiful. Sizes 8-18. Pink or blue. About $18. (Slightly higher in the West.) At Bloomingdale's, N.Y. and branches; The Hecht Co., Washington, D. C. and branches; Hutzler's, Baltimore; John Wanamaker, Philadelphia and branches; Jordan Marsh Company, Boston; Kaufmann's, Pittsburgh.

Flair's hooded robe and ruffled peignoir (under it, a semi-fitted nightgown also ruffled)—all en route to Aix-en-Provence, capital tourist attraction au Sud. Their primrose path paved with majestic plane trees—and the dainty woven Caprolan sheer fabric by Sharon. Robe, about $18. Peignoir Set, also in blue/ green. Sizes P,S,M,L. About $35. Designed by Lynne Greene. At Bloomingdale's, N.Y. and branches; The Hecht Co., Washington, D. C. and branches; Hutzler's, Baltimore; John Wanamaker, Philadelphia and branches; Jordan Marsh Company, Boston; Kaufmann's, Pittsburgh.



Other springs, the lovely Flowers of Provence have covered the French countryside in color, bright in the cool air. This spring, gather armfuls to wear in fashions of **CAPROLAN**. Right here. Now. To last. Fresh prints. Sweet. Sunlit. Captured so lovingly in this most colorful nylon. If fragrance could have a look to it, you'd see that, too.



Chevette fashions shown terraced—after the fashion of gardens typical of the region. In front: a nylon tricot gown with ruffled sheer tricot peignoir. Gown: sizes 32-36, Peignoir: S,M,L. Each about $25. In the center: a nylon tricot gown with Empire bodice. Sizes 32-36. About $23. Also in pink. To wear with this, and shown bringing up the rear: a sleeveless sheer peignoir. Sizes S,M,L. About $25. All designed by Matej Sherko. All prints by Maxwell. At Bloomingdale's, N.Y. and branches; Hutzler's, Baltimore; John Wanamaker, Philadelphia and branches; Kaufmann's, Pittsburgh.



M. C. Schrank's gown in a style sauvage (with matching boots, bien sûr). The setting (quite appropriately) is a garden of fleurs sauvages high in the mountains. The mille fleurs print on Caprolan woven sheer shaped into ethereal, summer-weight quilting on fabric by Sharon with polyester fiberfill. Shift: P,S,M,L. About $13. Boots: S,M,L. About $5. Both also in pink. At Bloomingdale's, N.Y. and branches; Hutzler's, Baltimore; John Wanamaker, Philadelphia and branches; Jordan Marsh Company, Boston; Kaufmann's, Pittsburgh.





Evelyn Pearson's woven sheer robe greets the sunrise in the Basses-Alpes. Soft and flowing...button front. A field of misty flowers on a fabric by Sharon. Touched by the simplicity of a single rose. What a way to say bonjour! Sizes P,S,M,L. Also in sprightly spring green. About $20. Short version about $15. (Slightly higher in the West.) At Bloomingdale's, N.Y. and branches; The Hecht Co., Washington, D.C. and branches; Hutzler's, Baltimore; John Wanamaker, Philadelphia and branches; Jordan Marsh Company, Boston; Kaufmann's, Pittsburgh.

Hollywood-Vassarette's gown, free spirit that it is, alights in the open fields below an old walled city, St. Paul-de-Vence. The print by Maxwell on double-layer Caprolan tricot chiffon extends, happily, to a pretty petticoat and bra. So you've a complete ensemble when (next Spring?) you voyage en Provence! Gown: sizes S, M. About $20. (Here, the print chiffon flutters over a solid color.) Petticoat: S,M in short length. Also Demi-Petti. About $9. Bra: sizes 32-36. A, B, C cups. About $5. At Bloomingdale's, N.Y. and branches; The Hecht Co., Washington, D.C. and branches; Hutzler's, Baltimore; John Wanamaker, Philadelphia and branches; Jordan Marsh Company, Boston; Kaufmann's, Pittsburgh.



Elizabeth Arden picks two new flower-shades from the South Pacific (where this rarest of orchids grows)
to bloom on lips and fingertips. SEA ORCHID LIGHT, a coral-kissed pink, warm and
gentle as a Tahitian dawn. SEA ORCHID DARK, filtered through moonlight . . . softly insistent as a siren's song.

Elizabeth Arden

London • New York • Paris

Of time and geometry

Small watch with a fob in its life . . .
new angle for the punched-out glove



For the girl who takes her time in a handbag, top of the page: a white-specked, black-enamel marble-size watch with the works—seven jewels, unbreakable mainspring, shock resistance. Snuggles down into the smallest handbag, won't get lost in the shuffle if you give it enough rope. Enough rope: the fob for the small watch, above—a braid of white capeskin and gilt chain, swinging a golden ball-and-chain tassel. Watch by Caravelle. About $18. Schwartz Bros. Ben-King fob; Fleming-Joffe leather. $9. Lord & Taylor. Geometry that fits like a you-know-what—black triangles on white cotton gloves, with little white lifesavers punched out of the black. By Wear-Right. $6. Best & Co.

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No wonder redheads are supposed to be so temperamental.
No one ever made up to them before.

Clothes, colors, *cosmetics* all *seem* to be for blondes and brunettes. But just you wait (if you can) till your next visit to the cosmetic counter. You'll find Clairol Make-Up for Redheads! Created to give you the ideal, perfect complexion color for redheads.

It's the one complexion color that really makes things happen for redheads. Describe it? Well, how do you describe Devonshire cream or a gardenia petal?

To give you the ideal look, Clairol created nine color-correcting make-up shades. Not to *mask* your own skin tone but to *combine* with it. And your shade will give you The Look. That luscious, flawless creamy face is *yours!*

Remember when you used to be teased about being a redhead? Well now you can forget it.



Clairol® Make-Up for Redheads

P. S. There is Clairol Make-Up for Brunettes, for Brownettes, and for Blondes, too. But that's another look entirely.

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"I am a thought of you"

By Mary Kennedy

Sie Thao lived in the ninth century. Her name meant Waving Grass. The only child of a mandarin, she received an excellent education. Her home, some think, was in the mild and fertile ancient state of Wu. A girl of extraordinary beauty and generous gifts, she was greatly loved by her parents, but by a strange fate she lost both of them when she and they were quite young, and, being left penniless, she was forced to live in any way she could. There was a procession of Governors in her province, eleven of them according to the story, and Sie Thao was not without influence over them all.

Her fame as a beauty and as a poet spread. She wrote:

In my garden
there is a tall tree.
Birds from the south,
birds from the north
are nesting there.
At every passing wind
the branches tremble.

This lyric, which was widely sung, made her relatives angry, as it was a confession of her way of life. Presumably they lived at some distance, for otherwise it would have been their duty to take her in when she was left in poverty.

Her poems were delicate and graceful. She wrote of her friends, of the flowers and bamboo in the garden . . . she was alive to the joys of nature. She felt deeply, and wrote with a sighing melody of her grief when for some years she was exiled and parted from the one love of her life, a Governor of the province, whose name has come down to us as Kao Pien.

No one knows why she was exiled. Perhaps it was thought that she had interfered in some political matter. It may have been some personal trouble; some triumph that aroused jealousy in high places; some sudden change of government. Perhaps a marriage of state made the presence of an adored and brilliant woman undesirable. Whatever the reason, her poems tell that for a time she was banished.

Of love she wrote charmingly. In a letter to Kao Pien she wrote: "Snows here. Deep winter everywhere. Without you how sad a world. You ask what I am? I am a thought of you!"

Again from exile:

The fame of your learning
showers us
like the notes of the singing
bird.
We cannot see it as it soars
above us,
but we hear its bright
beauty . . .
so I know where you are and
what you do
because of your fame.

But it was to someone other than her lover that she wrote:

So handsome is this Prince
on his wild steed mounted,
that were the Ancient, whose
name
he bears, alive in this day,
this Prince would defeat him!
This Prince would outshine
him!

These flattering words without love give an indication of Sie Thao's adroitness.

Whatever her life may have been in her exile, whatever sparkling exterior she possessed, she lamented:

The birds no longer sing.
They cry
As my heart cried after you!

And again:

Here I sit dreaming of you
by roses which you did not
plant.

Woefully she wrote on another day:

In this place I cannot make
those melodies
that I loved to sing in happier
days with you.
I fancied it would be terrible
ever to be exiled,
yet now, away from you,
reality is worse than dream.
The people are ugly. How can
I sing to them?

Then, in increasing sadness:

Oh, I grow older.
Day by day I grow older!
I have no lover
and these flowers remind me
of you.

Sie Thao wove herself and her songs into the hearts of lovers, and has been woven by them into legends, legends which have been taken over by other countries. Florence Ayscough, in the introduction to an anthology of Chinese poems which she published with Amy Lowell, wrote that the title of their book, *Fir-Flower Tablets*, came from those tablets upon which Sie Thao wrote her poems.

Sie Thao made papers of ten colours, and before she wrote on them dipped them into a miraculous stream that flowed beside her house. It was the Hundred Flower Stream, so called because one day a woman had washed the stole of a Buddhist monk in this little river, and no sooner had the stole touched the water than the stream was filled with flowers. Mrs. Ayscough wrote that this happened at Chengtu in Szechwan, so it may be that Szechwan was the place of Sie Thao's exile.

Mrs. Ayscough called her Hsieh T'ao, but this is another spelling for the same sounds. It is Sie Thao, famous for her lyrics and renowned for her wit.

Sie Thao died when she was seventy-five. The Governor who had loved her put an inscription on her tomb. But poets do not remain in their tombs.

Listen to her gentle voice:

It rains.
The night gathers.
It is the ninth day
of the ninth month.
I am a little drunken.
I look out into the rain
and I am thinner
than the flowers.

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It's all translucent. And too sheer to show. Tender new Veil Naturelle. A whole new kind of 'innocent' make-up to bless your face with the luminous beauty of a child. The base is a cream. Moist. Translucent. Smoothing on like cream of dew. Over it—a new soft 'moonlit' finishing powder. And with it all, the most fragile whispers of Blush Accent, going on like colored light. This is the cosmetic triumph of our time—the finest, most tender, innocently beautiful make-up ever made. Try it. (And don't be surprised if people call you 'baby'.)

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We have beautiful news for you.

Vanda is coming to visit. With exquisite new fragrances. With dazzling new make-up. With a world of riches for your hair and skin. Everything, in fact, you've dreamed of—in one dream of a collection.

And Vanda brings it right to you. So you can try and test and see what's best for you. Right in that most intimate of beauty salons—your living room.

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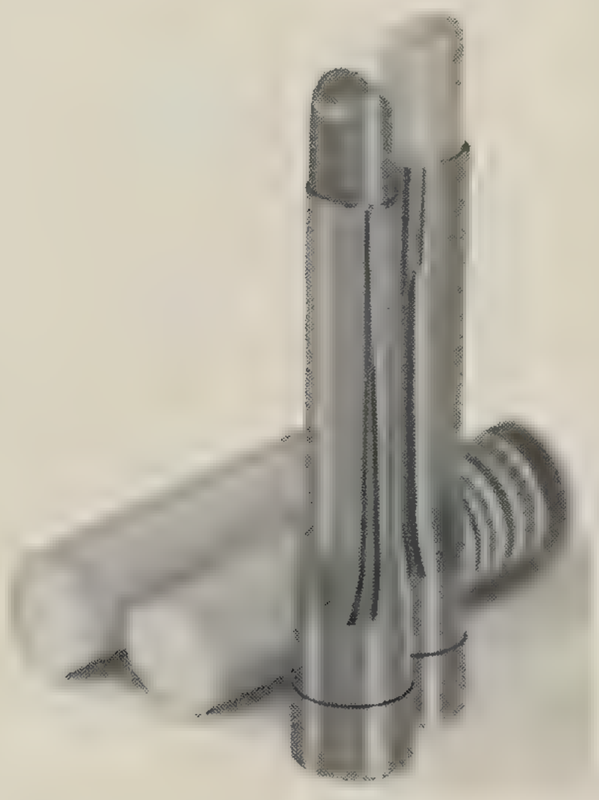
There is only one Arnel.

It's Celanese way to keep the color glowing in new surah swimwear.

Surah goes swimming! Beautiful news in batik prints that won't fade, remain wrinkle-free, thanks to Arnel.
Roxanne's one-piece boy-leg suit with draped bodice, and two-piece with petit shell top, hip-riding sarong skirt. For all their luxury, hand-washable, drip-dry. In Folker's printed surah of Arnel triacetate. One-piece, 32-40, about $20. Two-piece, 30-36, about $18. Both in blue or rust with A, B or C cups. At B. Altman & Co., New York; Carson Pirie Scott & Co., Chicago; D. H. Holmes Co., Ltd., New Orleans; Jordan Marsh Co., Boston; Woodward & Lothrop, Washington, D. C.

CELANESE ARNEL
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Chameleon Lipstick. What will Fabergé think of next?



Swimmers, skiiers, sun-lovers, all you outdoor people — rejoice! Fabergé has just created **Chameleon,** a completely unique lipstick *pour le sport!*

This forever-fascinating new lip treat is so beautiful, you'd never guess what goes on while it's looking so lovely on your lips. On your lips, **Chameleon** is a tawny rosy glow, and — like the changeling magic of the enchanted little lizard that inspired its name — it accommodates itself to your own ever-variable skin tones!

But **Chameleon** Lipstick is much more than an incredibly compatible new living colour. It's protective colouration — waterproof; scientifically formulated by Fabergé to keep your lips sweet and juicy no matter where, no matter when, no matter weather. Obviously, its appeal is element-ary!

Fashion-minded Fabergé brings you **Chameleon** in your choice of Glossy or Frosty (a delicious confection a-shimmer with waterproofing, extra-protective silicones!). Either way, **Chameleon** screens out harmful sun rays, counteracts chapping and drying, protects against wind, water, cold...looks sensational, feels heavenly. In short it's the *most!*

Chameleon is 3.00, in a white case striped with luminous pink and orange — can't get lost in snow or sand! Next to a kiss, it's the nicest thing that could happen to your lips! **Chameleon** Lipstick, by the one with The Knack —

Fabergé

To find your best summer looks see the next issue of

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Coming in

Vogue

April 15

One and one makes one



More control *and* the smoothest fit possible: this does it— one marvellously moulding line of champagne-beige Spandex smoothed over by one slim petticoat that is zigzagged to the waist in a smooth and lasting attachment.

By Character, with a corselet of Spandex with nylon lace insets and a petticoat of Glen Raven's nylon tricot. About $40. At Bergdorf Goodman; Julius Garfinckel; I. Magnin. Coiffure by Raymond of Aurelien Lintermans smoothed with Tovar-Tresses.



April's Flowers.

Van Raalte

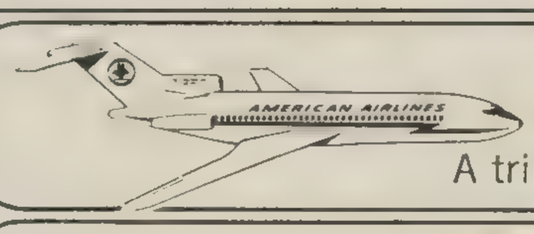
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Knitwear Co., Inc. 1407 Broadway, New York, New York



We made this sterling silver tankard circa 1802.

(It's not for sale.)



Contessina, 4-piece place setting, $33.50

Towle made this sterling silver fork yesterday.

(No extra charge for the 164 years of craftsmanship.)

WILLIAM MOULTON IV made this tankard in almost the exact spot where Towle silversmiths work today in Newburyport, Massachusetts. He also introduced a talented young apprentice, Anthony F. Towle, who was to carry on his tradition into the next century.

You can see the Towle tradition of quality and beauty in every Towle piece. You can feel it. You can sense it. For, like its ancestors, every Towle piece is made to be admired—and used. In the dining room. In the breakfast room. You can even put Towle in your dishwasher; it's *solid* silver.

Take a good look at Towle before you buy. Study its elegance. Pick up a piece. Balance it. Examine its perfect design, its grace, its grandeur that could come only from the oldest silvermaking tradition in America—it dates from 1690.

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$33.50	$32.00	$32.00	$38.25	$32.00	$32.00	$38.25	$32.00	$38.25



*Pattern Copyright by Towle

Prices for 4-piece place setting (teaspoon, fork, knife, salad fork). ©Towle 1965



the perfume for the cherished woman



Her radiance is a reflection of love shared . . .
a love that sustains her in all she does. This is the woman
who wears Prophecy Perfume.

PROPHECY

new from PRINCE MATCHABELLI

There's always something new being styled by

wembley®
NECKWEAR

TONGA All Silk Shantung...

Lively, luxurious silk shantung, the perennial Spring favorite in fashionable stripes and trend-setting paisleys. And because they're by Wembley, each is a Color Guide™ tie for perfect coordination with suits and jackets.

See Wembley ties advertised on ABC-TV coast-to-coast



Fortrel is for the two of you.

, the you that's set on smart looks

,the you that's set on washability





TUDOR SQUARE'S town and country separates make impeccable travelers with Fortrel. Just wash, touch-up ironing. Crown's ribbed knit and crisp linen-like fabrics of Fortrel polyester, rayon and flax. Bateau knit top about $12. Knit dirndl skirt about $15. Striped knit top about $10. Hip-riding pants about $15. Orange, hickory or natural. Sizes 8-16. At Bloomingdale's, New York; Julius Garfinckel & Co., Washington, D.C.; Himelhoch's, Downtown & Branches, Detroit; Kaufmann's, Pittsburgh; Thalhimers of Richmond.

Celanese® Fortrel® is a trademark of Fiber Industries, Inc.

CELANESE FORTREL
A CONTEMPORARY FASHION FIBER



Sarong just invented the first panty girdle that's not just a "girdle with legs."

What you've been calling a panty girdle isn't! It's just a girdle plus two legs connected in the middle.

So-Freee is different. The legs are *not* connected in the middle. It's *not* designed in one continuous line from leg to leg. Each leg moves separately, freely. *So there's no ride. No bind. No pinch. No pull.*

So-Freee: sheer spandex put together a brand-new way. With bias panels in front for control. Bias panels in back for curves. Between the two, a new kind of comfort. Enjoy it.

sarong so-freee*

You don't know what panty girdle enjoyment is until you wear *So-Freee.*

spandex
CHEMSTRAND

All Elastic: Nylon, Spandex, Acetate.

©1966, Sarong, Inc. Made in U.S.A.

*So-Freee is a trademark of Sarong, Inc.

At these fine stores and their branches:

HE DIAMOND, Charlestown • HAHNF & COMPANY, Newark • WM. HENGERER CO., Buffalo • POWERS DRY GOODS CO., Minneapolis
STEWART & CO., INC., altimor STEWART DRY GOODS CO., Louisville/Lexington • STIX, BAER & FULLER CO., St. Louis

When the sitter keeps calling you "Mrs. Simon" after you've asked her to call you "Sue."



You can begin to feel old, or you can begin a simple skin plan designed expressly for the "Almost Young" woman.

Created Only For You. It Does Everything For You. Because it concentrates on your needs, this plan does everything to hold the line against wrinkles, to coax back the tone and color that skin starts to lose as it leaves the twenties.

Your Skin Laps It Up—And Beams. Flowing Velvet, the remarkable invention of Jacqueline Cochran, is a buttery-colored rich-as-country-cream liquid that weighs about what a whisper does. Light and absolutely non-greasy, you stroke Flowing Velvet on and don't wipe it off because it is instantly absorbed by your skin. It "plumps out" skin. Quenches dry wrinkles. Relaxes strain lines. Turns a tight, drawn skin into a moist, younger looking one.

Wear It Out To Dinner, Or To Sleep. Instead of a beauty ritual you have to perform behind closed doors, Flowing Velvet can go anywhere. It's an invisible, perfect basis for (and protection from) makeup. It's also splendid solo—to wear when you're in an anti-makeup mood, or wear it to bed to let work while you sleep.

Habit Forming. Flowing Velvet is so pleasurable to use, you'll so like the way it looks on you that wearing it will quickly become one of your good habits. Keep it close at hand. Apply it morning and night and any time in between (consistency is one of the secrets of its great success).

Women Have Been Waiting For This For Ages. You're the lucky one to have it happen in time for your skin. Flowing Velvet is $3.50 at stores who know beauty.

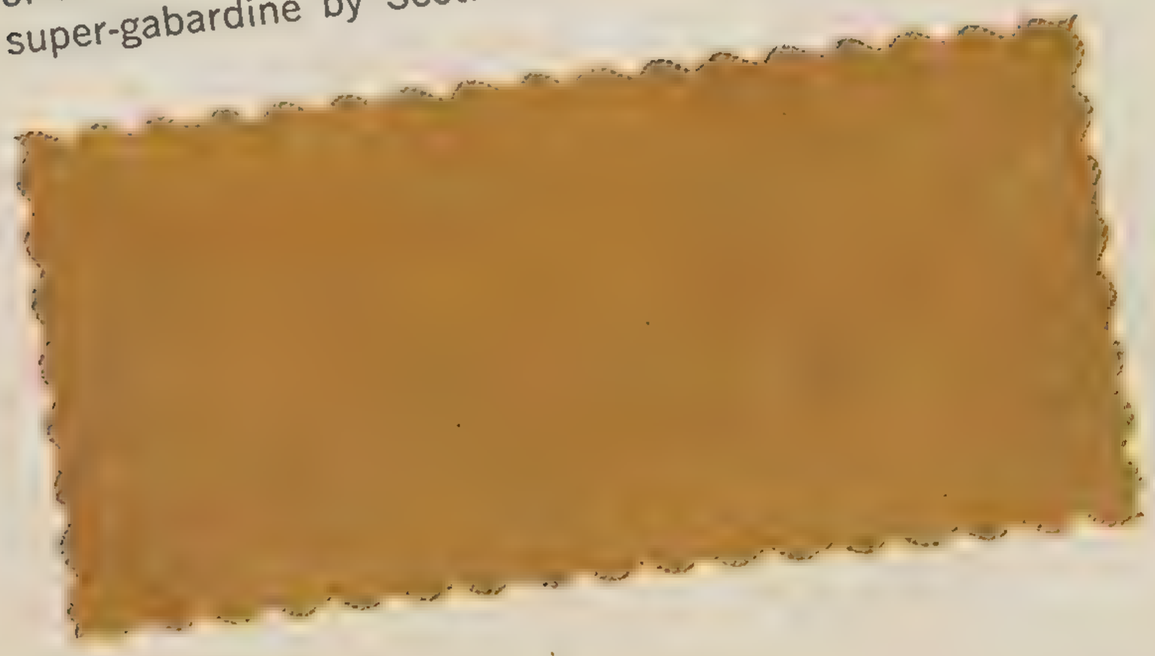


Jacqueline Cochran



ITALIAN ACCENT

Sports suit by BIKI
of Milan in sun yellow
super-gabardine by Scotlaine.



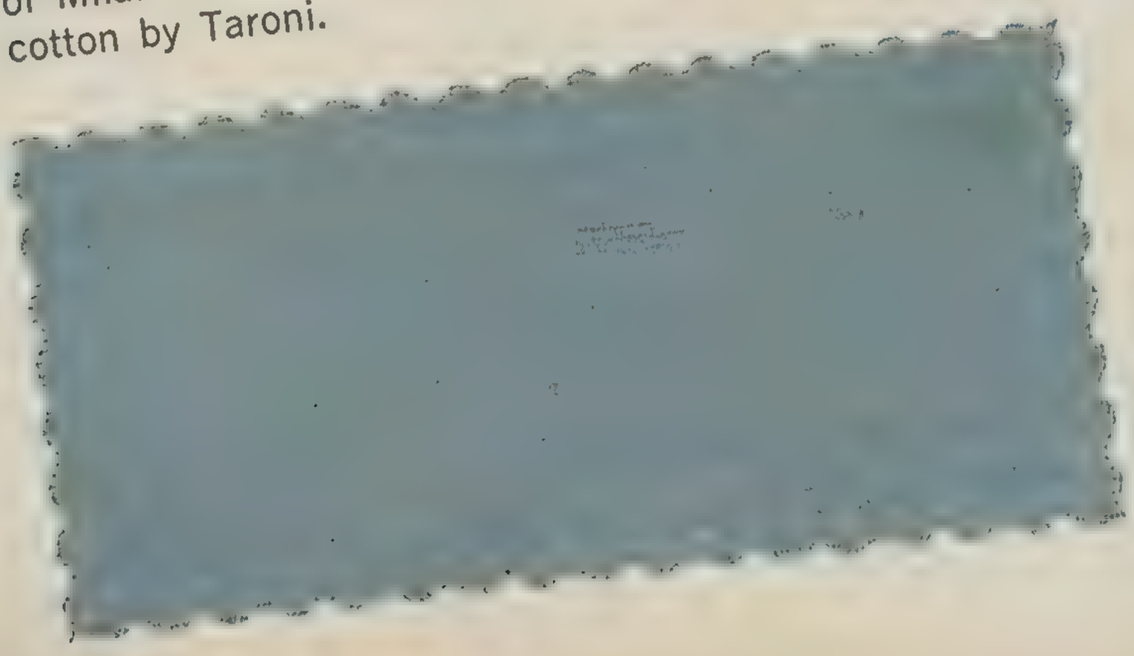
Scotlaine

MILANO
Corso Monforte, 36



ITALIAN ACCENT

Cocktail dress designed by Veneziani of Milan in "Ottoman Double Face" cotton by Taroni.



INDUSTRIA SERICA
TARONI

COMO Via Mentana, 26

I. S. TARONI INC.
110 West 40th Street
NEW YORK, N. Y.18

TARONI FRANCE
6, Rue Monsigny
PARIS

Hair Colour by L'Oréal
Second nature with knowing women.



First choice with select salons.

Clever you. You've made the great discovery. The beautiful discovery about L'Oreal. That it turns your hair into incredibly delicious colour. Fills it with fresh, natural-looking loveliness. Makes it soft and supple . . . with predictable perfection every wonderful time. Now, add to this the gentle touch of L'Oreal cosmetics, and you go from head to toe in a world of colour. Completely coordinated . . . completely enchanting. Clever you . . . you even knew enough to ask your hairdresser. But then, you always were a knowing woman.

NOW MADE IN THE UNITED STATES FROM THE FORMULAS OF

L'ORÉAL® OF PARIS

©1966 Cosmair, Inc.

America lives in DACRON®



COSTUME SHOWN: 100% DACRON® POLYESTER.

The round-trip knit, textured in "Dacron". By Junior Accent.

Just pack up and go. In a trumpet-skirted dress and jacket that won't wrinkle, but will keep its shape. Why? Because it's "Dacron", in the newest double knit of all. Hot pink, bright orange, aquamarine or apple green, with printed scarf. Sizes 4-16, 3-15. About $70. Available at fine stores everywhere.

*Du Pont's registered trademark. Du Pont makes fibers, not fabrics or fashions. Hat by Adolfo II. Gloves of Du Pont nylon by American Astral.

DU PONT
REG. U.S. PAT. OFF.

Better Things for Better Living . . . *through Chemistry*



The look. The line. The shine. The hold. And, above all, the lights.

Only with Hair Spray DE Pantene.®

Gently now. A swift little spray. All about. That's enough. Now, what have you? Radiance. Vibrance. Health you can see. And touch. And keep. And more. Hold as never before. That brushes out completely. That never builds up. That stays in heat or rain or whatever. All this from gently fragrant Hair Spray DE Pantene® in three ways. Soft Hold. Natural Hold. Firm Hold. Each especially good for tired or color-treated hair as well as normal hair. $2 for 7 ounces, $3 for 12 ounces. And, to accompany, Forming DE Pantene®, the lotion that deep-conditions as it sets. $3 the bottle. At these and other enlightened stores: Henri Bendel, Bonwit Teller, Julius Garfinckel & Co., The J. L. Hudson Co., Neiman-Marcus, I. Magnin & Co. The Pantene Co., 555 Madison Ave., NY, NY 10022. **Hair Spray DE Pantene,** for healthy-looking hair.



DOMANI SHOE COMPANY, A DIVISION OF [redacted] EVERYTHING TO WEAR

PAINTED FOR THE DOMANI COLLECTION BY WERNER WILDNER

The exquisite craftsmanship of Florentine artisans is reflected in every splendid detail of Domani shoes. **Domani:** *brings out the artist in you.*

She's mad for Mountain trails, Painted sails,
&
HOWARD WOLF



Marvelous spring tunic with a smooth urban flavor. One-piece Dacron® polyester/cotton pique. Yellow, pink, blue, black. 3-15. $30

JR. DESIGNER SHOP
Rich's
ATLANTA

HOWARD B. WOLF, INC. / 498 SEVENTH AVE., N.Y. OR DALLAS

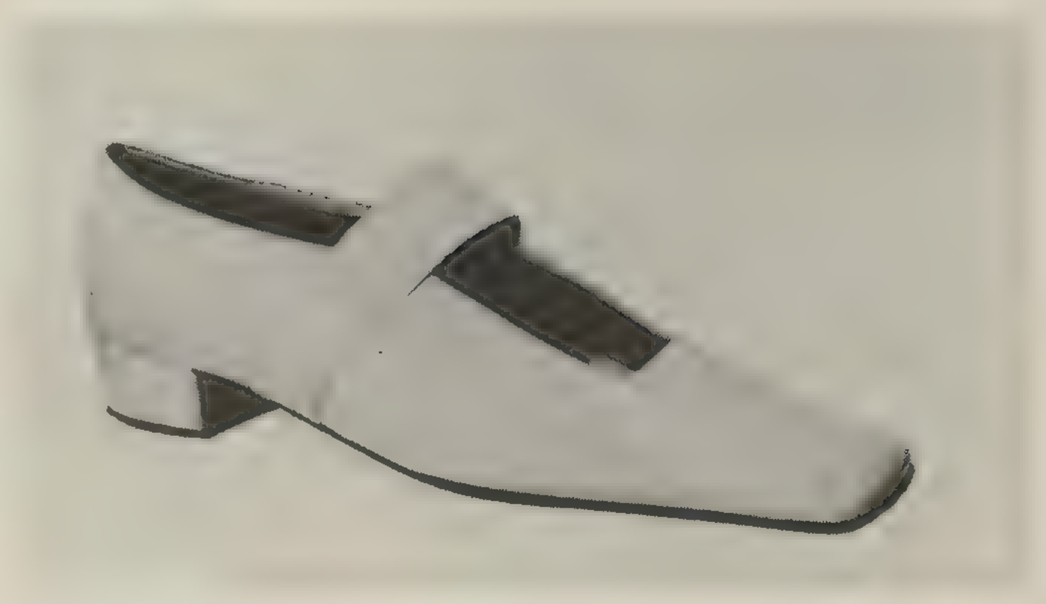
The Cover Dress

Following is a list of shops where the David Crystal dress on the cover may be found.

Ada, Okla.....The Clothes Corner
Aiken, S. C.....Julia's Dress Shop
Akron, Ohio..... Birnbaum's
Americus, Ga.....A. Cohen & Sons
Anderson, S. C.....The Vogue Shop
Ardmore, Okla.....Daube's Department Store
Ardmore, Pa.....Dorothy Bullitt
Asbury Park, N. J.....Dainty Apparel
Asheville, N. C.....John Carroll
Atlanta, Ga. .....Leon Frohsin
Bay City, Mich.....Mary K. Dress Studio
Berkeley, Calif.....Bernice Dinwiddie
Binghamton, N. Y.....Drazen's
Bloomington, Ill.....Paul Anderson, Inc.
Bloomington, Ind. .....The Kings' Shop
Boston, Mass.....C. Crawford Hollidge
Bozeman, Mont.....Angionettes
Buffalo, N. Y.....Mabel Danahy
Butler, Pa..... .....The Vogue of Butler
Cambridge, Mass.....Gertrude Singer
Carmel, Calif..... .....Cinderella Shop
Cedar Rapids, Iowa..... Martin's
Charleston, S. C.....Jack Krawcheck
Charleston, W. Va.....The Vogue Inc.
Charlottesville, Va. ....Town & Country Shop
Chestnut Hill, Pa.....Dorothy Bullitt
Cheyenne, Wyo.....National Furs and Fashion
Chicago, Ill.....John T. Shayne Co.
Chico, Calif..... .....M. Oser & Co.
Chillicothe, Ohio..... .....Tudor's
Clarksburg, W. Va..... .....Watis-Sartor-Lear
Colorado Springs, Colo..... .....Gray Rose
Columbia, S. C.....Lisbeth Wolfe
Corona Del Mar, Calif..... .....O'Brien's
Corsicana, Tex..... ....J. M. Dyer Co.
Cumberland, Md..... .....Peskin's
Danville, Ill.....Parisian Oscar Meis
Darien, Conn..... ....Inez
Dayton, Ohio ....Billy Lewis
Daytona Beach, Fla..... .....Sussman's
Delray Beach, Fla..... .....Nina Raynor
Du Bois, Pa..... .....Leonardson's
Duluth, Minn.....Arthur A. Silver
Easton, Md..... .....Bird Speakman
Emporia, Kans..... .....Newman's
Euclid, Ohio ....Gornik's
Evansville, Ind. ....Strouse & Bros.
Fairmont, Minn.....Georgia's
Fargo, N. D..... ....Shotwell's
Fayetteville, N. C..... ....The Town Shop
Florence, S. C.....Nettie Elizabeth Shoppe
Fort Myers, Fla.....Elsa-Elaine Inc.
Galesburg, Ill... ....Fred Schubach
Gastonia, N. C..... .....Matthews-Belk Co.
Gloucester, Mass.....Adasko Fashion Shop
Grand Rapids, Mich.....Alice Jane Dows
Grants Pass, Ore..... .....Hadley's
Granville, Ohio....Phoebe's Custom Apparel
Greeneville, Tenn..... Frances Frock Shoppe
Guilford, Conn.....Fred Phipps
Harrisonburg, Va.....Jimmie's Dress Shop
Hartford, Conn. ....Stackpole, Moore, Tryon
Hazleton, Pa..... .....Catherines
Hendersonville, N. C.....Jennie Bowen
Hickory, N. C..... .....Katies, Inc.
High Point, N. C..... .....Collier Ellis & Co.
Holland, Mich..... .....Jeane's
Hot Springs, Ark..... ..Arlington Gown Shop
Huntington, W. Va.....Brown's Apparel
Hyannis, Mass..... ....C. Crawford Hollidge
Indianapolis, Ind. .... The Wm. H. Block Co.
Jacksonville, Fla..... ....Bolun's
Jenkintown, Pa. ....Dorothy Bullitt
Johnstown, Pa..... Brett's
Kenosha, Wis. ....Lepp & Co.
Klamath Falls, Ore..... ..Fashion Villa
Knoxville, Tenn..... ....Peggy Cain Fashions
Lake City, Fla..... Bruce Clothing Co.
Lakeland, Fla..... ...Joyce Corner
Lansing, Mich. ....The Style Shop
Laredo, Tex..... .....Hachar's Dept. Store
Las Cruces, N. M..... .... Geor Jess
Laurel, Miss..... ....Naomi McRae
Lexington, Ky..... .....Meyers
Lima, Ohio ....Abrahams
Long Beach, Calif.....Schick's

(Continued on page 98)

Walking around in Paris



The strapped white rectangle pump in kidskin . . . heel flat to the ground, wide squared-away toe.
By D'Aya for Jean-Marie Armand.



The double-strapped bi-colour pump, white kidskin and black patent leather . . . squared bottier heel, squared toe. By D'Aya for Jacques Launay.



The name of the shoe is "baseball"—laced spectator with a low rounded heel, in white and vermouth-coloured kidskin. By D'Aya for Hermès.



Once she was the only woman in the world allowed to wear this perfume. L'Interdit. Created by Givenchy for Audrey Hepburn.



DURENE TAMES COTTON



Famous Natural Fiber Now Delivers Better Behavior Than Ever

There's only so much you can expect of nature. It gives us cotton. Marvelous, absorbent, resilient cotton. But like everything else that comes from nature, cotton isn't completely civilized. Not until it's made into Durene.

Durene is cotton that's been refined for today's way of looking, today's way of living. Cotton that's been put through a special mercerizing process to make it smoother, richer, stronger than it was to begin with.

When cotton becomes Durene it's more receptive to every fashion color. It's brighter and fresher than uncivilized cotton when it's new. And it never seems to show its age. So remember this when you shop: Durene is all cotton—but not all cotton is Durene.

Chuck Howard of Townley wanted a civilized cotton. Chantilly Fabrics obliged him with Durene cotton in a weave a picnic basket would envy. Here you see it with the Townley touch, a refreshing city cooler for a summer day. Beige, cadet blue or celery. 4 to 14, about $80.00. At Lord & Taylor, Neiman-Marcus, I. Magnin.

•Trademark of the Durene Association of America, 350 Fifth Avenue, New York 10001, whose member companies produce Durene mercerized cotton yarn.



ALL ACCESSORIES, SAKS FIFTH AVE.

Naturally, Countess Isserlyn makes *you* more beautiful



Countess Isserlyn Make-Up specializes in creating beauty mirages. What you actually see is your own color-perfected complexion . . . lit up for close viewing with a new glow and translucence. Hidden are tiny lines, shadows and blemishes. $50, $30, and $20. BONWIT TELLER • DAYTON'S

Alexandra de Markoff

©Alexandra de Markoff, 1965

Almost nobody makes silver by hand anymore. But we still have the touch.

There are some things that just can't be done by machine.

For instance. A machine can't use artistic judgment when it comes to creating the shadows and highlights on Valencia (far right). So we have a real live artistic man do it. By hand.

That may sound unusual in this day and age, but it's not unusual for us. All in all, we manage to find about 35 reasons to do things by hand on each piece of silverware we make.

That gives you about 35 good reasons to look for the "IS" hallmark before you buy. It means you don't have to spend a small fortune on handmade silver, to get the kind of silver you want.

All you have to spend is the price of the Bride's Set. It's a 44-piece service for 8 in a solid walnut chest, at a $65 saving over open-stock prices. That's just $320 for Joan of Arc (right). $479 for Vision (center). And $346 for Valencia.

To get a free color brochure of all our patterns, write to The International Silver Company, Meriden, Connecticut.

Sterling by International



OXFORD

BONE CHINA

THE NEW INTEREST IN OXFORD goes hand in glove with today's bolder, simpler table settings. With Oxford Bone China, white is breathlessly white. Beautifully dramatic with the new incandescent colors. Intriguingly translucent. Exquisitely thin. Yet secretly strong. Timeless in its contour. It's true—Oxford is the first real refinement in bone china in 100 years. See it soon. Where? Only in stores where you can compare it with the finest.

5 pc. place settings from $19.95 to $50.00. For free color literature write Oxford Bone China, Dept. 107, Trenton 5, N. J.



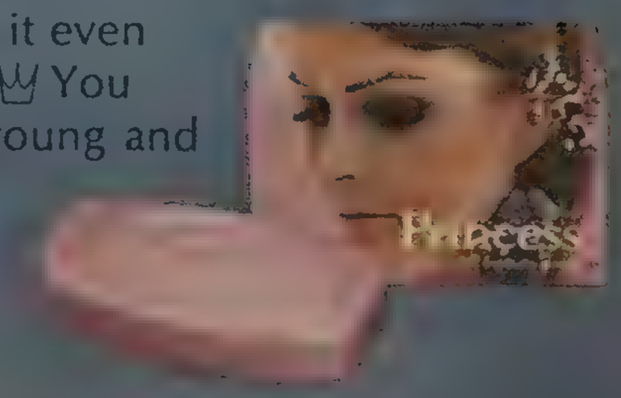
look. no tricks

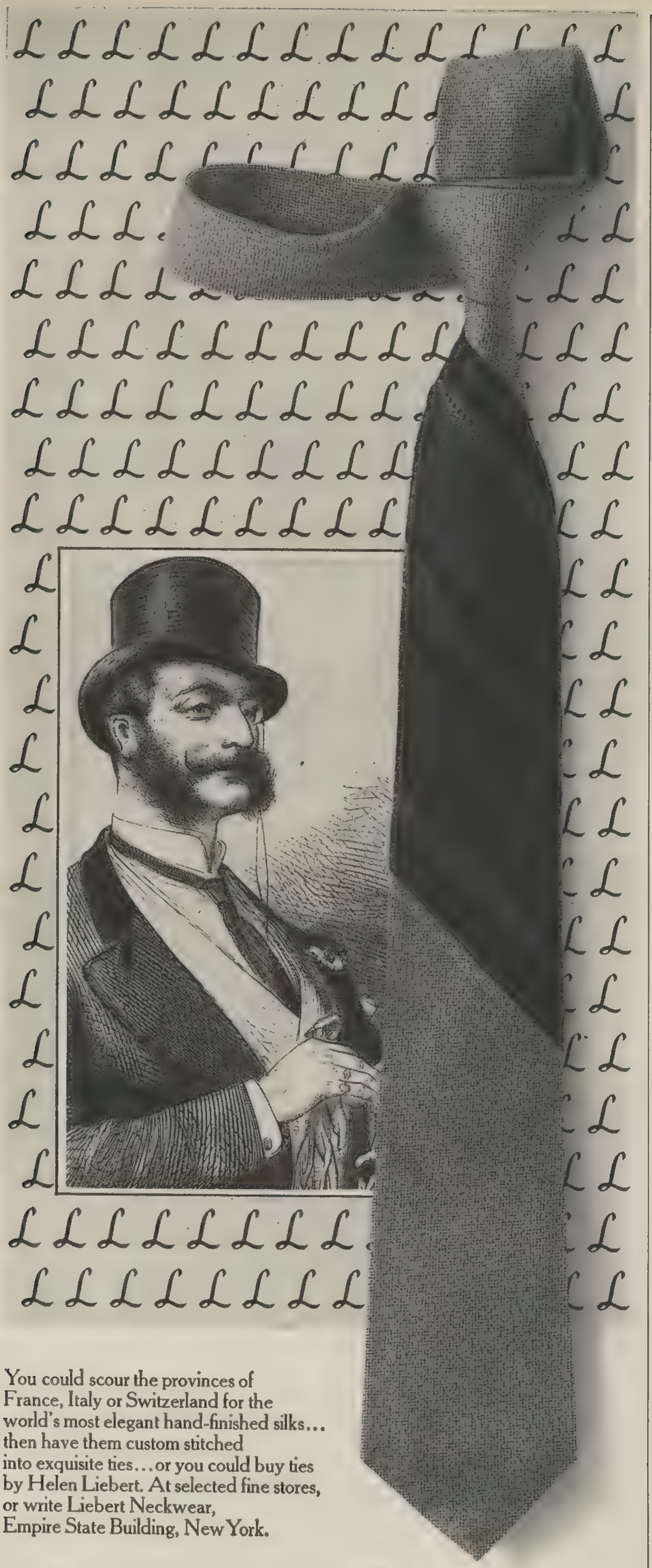
"Proud Beauty" is an incredible new bra. No gimmicks. It simply does everything that a bra should. But, better. But, beautifully. With true sophisticated design for figures to match. The fit is so exacting it could well be custom. With sure lift, shape and curve. The comfort is complete from the confident set of the straps to the lovely portrait back. Once you slip into "Proud Beauty" you'll agree — this is an incredible new bra. And you'll want several. Have them in chiffon Lycra® and lace. And Dacron® polyester/cotton. Bandeaux, sizes 32 to 40, B, C, D. From $5. Three-quarter length bras and long lines, sizes 34 to 42, B, C, D. From $7.50. New today in the foundation department of your favorite fashion store. Poirette Corsets, Inc., 136 Madison Ave., New York 10016.

a new promise by poirette

Oops.

Soap as slippery as ours sometimes gets out of hand. ♕ But it's worth it. ♕ Because our slippery-smooth soap makes your skin slippery-smooth, too. ♕ Princess goes overboard on moisturizers and emollients. Slippery. And the little teeny Princess bubbles make it even more slippery. ♕ We admit our soap is the slipperiest ever. But we can't help it. ♕ You see, it takes a soap this slippery to make your skin feel smooth and soft and young and slippery. Sort of slithery-slinky. Nice Princess.





You could scour the provinces of France, Italy or Switzerland for the world's most elegant hand-finished silks... then have them custom stitched into exquisite ties...or you could buy ties by Helen Liebert. At selected fine stores, or write Liebert Neckwear, Empire State Building, New York.

"A distinguished choice for distinguished gentlemen"

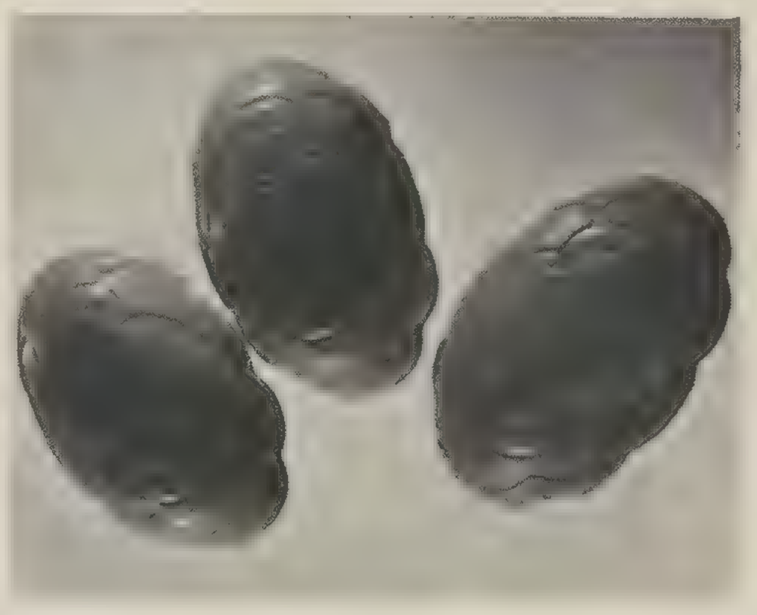
Liebert
DESIGNER NECKWEAR

VOGUE'S READY BEAUTY



This mitten means business

Half the pizazz of a dry-heat sauna bath is the dry-off afterwards, that brisk cloth whipping up a tingle, whipping away dead cells. For saunaphiles, from France, a fascinating horsehair mitten that's been revving up the circulation for years in Europe. No softy, it. Use dry, or with cologne, after bath—or with bath oil *in* bath. Has hair on both sides, the better to travel from right to left hand because, as its proponents insist, equal time should be given to each side of the body. Same proponents claim that making the mitten standard bath equipment might take an inch off where an inch might like to take off *from*. $6 at Henri Bendel's Gilded Cage.



Soap and fragrance, an alluring team

Not easy to develop a soap that wraps up a fragrance women have learned to know and love, a soap that furthermore keeps giving out with the scent down to last gasp. To ensnare their famous Ma Griffe in a bath soap to their own satisfaction took Carven near five years. Done it they have and not only to Carven satisfaction but to that of the most cranky Ma Griffe aficionado. . . . French-milled for a long tub life, the soap shapes up, as see above, in a petalled pink flower. (Incidentally, Vetiver, Carven's men's fragrance, has simultaneously found its way into soap—a rugged tan bar.)

brilliant short-skirt strategy Don't run for cover. Run for color, and make a vivid impression at every turn. Try our Parfait pettiskirt, a triple dip of wild pastels. $4. Or our mad Kaleidostripe pettilegs. $4. Both to mix with our famous Bare Essential bra in your favorite color. $4. All of nylon tricot. Vanity Fair Mills, Inc., 640 Fifth Ave., N.Y. - lingerie - girdles - bras

VANITY FAIR

Justin McCarty



Summer says "Suits"...a very special kind of Suit with a Justin McCarty label... urbane, wiltless, cool and lovely. This three piece fashion combines beautiful leno striped seersucker with a solid color double voile overblouse. The suit in Arnel triacetate and cotton... the blouse in Dacron polyester and cotton. Moss green, Oxford blue, luggage. 8 to 18. About $45.

BULLOCK'S

Downtown *Santa Ana*
Lakewood *San Fernando*
Pasadena *Westwood*

GIBBS-LOUIS
Orlando, Florida

BEAUTY CHECKOUT

April 1

How to keep a coiffure afloat under water

We're the first to admit that hair streaming loose during swimming is one of the sights that enchant. But in the same breath, we're more than ready to admit this: some hair just can't swim this way. Some hair, some coiffures, are devastated by water—the choice comes to swim-now-pay-later, or forget the swim. Where that leaves the woman who loves swimming, and whose body could use the benefits of water exercise, is obviously in a state of sacrifice—one way or another. Her crying need is for a swimcap that is (a) waterproof, (b) truly swimmable in, (c) good-looking but resolutely not one bit *cute*, and (d) won't squash the life out of her hair while it's keeping same dry. . . . There may be many such hats, for all we know—but where *are* they? Not in the waters we've explored recently. Not in the glorious swimming pools of California, not on the beaches of the great U.S. south, not, come summer, in the delicious surf of the Hamptons or of Newport or in the Minnesota lakes. And so, believing in the benefits of swimming, and understanding the necessity for preservation of hair the while, we put on a search for something that would do the job. And what we found was splendid news, happy news, via the milliner, Mr. John, who has taken up the swimcap problem as a cause. What we have seen of his good works for 1966 is as follows. First, a basic hat of thin rubber, more dome than skull of shape, thus the better for leaving "bounce" in hair than not. Inseparably attached to this basic water shell is a series of water caps (he hates that term, by the way; insists on "swimcap"). Some of the—all right, Mr. John—swimcaps that result are neatly scarfhat-looking. Some are designed to look like gleaming melons of silver or gilt cloth. One, rather turban-like (though not elaborately so—a good thing because too much hat means too much weight for serious swimming), is made up in a group of fabrics in very pleasant prints. A real contribution to the beauty-and-health package in this water-generous land, the Mr. John swimcaps have been bought for sale by shops across the nation. They'll be in stock in funny places, so you may have to be a telephone crank—but try, first, hat-bars; second, notion counters; and, failing that, pester the life out of the salesgirls in the sportswear departments. Prices about equal a single go for shampoo-and-set. So the Mr. John cause becomes awfully worth a look. . . .

The visor supervisor

Speaking of one milliner's contribution to the swimming life reminds us of this: another milliner—Halston of Bergdorf Goodman—was undoubtedly the fellow who started the current rage for sun visors. His: first presented to the world over a year ago; first shown in Vogue in its April 1 issue, 1965. . . .

Two exercises—by the book

"Eat, eat," advised our favourite Paris informant—a dazzling creature whose counsel, quoted in the March 15 issue of Vogue, went on to this effect: "The new figure needs fine legs, small ankles—but the body can't be skinny." For a nice round body, racy legs, two exercises are needed. *The first exercise is an eating exercise.* And the best new one we know is this: a fast dogtrot to the nearest book store, there to seek the great new cookbook by Stella Standard, the name of which is simply *Cook Book.* Published by Horizon Press, *Cook Book* is to make the mouth water, the brow unbend: it contains not only recipes but also menus—planned right down to the wine. . . . *The second exercise is an ankle-and-calf sleeker*, and this, too, involves a book—one of roughly the same thickness as Mrs. Standard's *Cook Book.* Put book on floor. Stand on same, with just the heel of the foot protruding over the edge, and in this position rise on toes, then sink back on heels, forcing the heels to touch the floor. Squat a little with each touchdown, then rise again. Twenty daily are tighteners. . . .

© CHARLES OF THE RITZ 1966



OFF-SHORE LIGHTS

A glistening, whistling look Charles of the Ritz siphoned out of the sea for Spring.

Two shades for your lips, Sunlights/Moonlights, 2.00. Spotlights for your cheeks, 5.00. Fresh Paint nail enamel for your fingertips, 1.00.

Charles of the Ritz



PREDICTION:
the new two-piece dress with a 'super feminine' look will add a refreshing breeze to your suntime collection. The jacket is double breasted and permanent knife pleats surround the skirt. Dacron and cotton voile, turquoise dot on brown, red dot on navy, white dot on black. Sizes 8-16 about $40.00 at many of the nicest stores or write:

Fred Rothschild

1024 Santee Street
Los Angeles, California

The Cover Dress

(Continued from page 86)

Longview, Wash.....Myklebust's
Lynchburg, Va.....Stork's Inc.
Macon, Ga.....Stephen's
Mankato, Minn.....Pierce
Martinsburg, W. Va.....M. Cohen & Sons
Marysville, Calif.....Bradley's
Medford, Ore.....Jean Hart, Inc.
Michigan City, Ind.....Ohming's
Millburn, N. J.....Morris'
Minot, N. D.....Bader's
Mobile, Ala.....Raphael's
Modesto, Calif.....Lee's Apparel
Montgomery, Ala.....Alex Rice
Morgantown, W. Va.....Finn's
Mountain Brook, Ala.....Mamie Plunket
Napa, Calif.....Rosee
Nashville, Tenn.....Grace's Shop
New Brunswick, N. J.....Zarra Dress Shop
New Haven, Conn.....Fred Phipps
New Orleans, La.....Kreeger's
Niles, Mich.....Worth's
Norfolk, Va.....Sarah Cohen, Inc.
Oakland, Calif.....La Fontana
Oakland, Pa.....Lauter's
Oak Park, Ill.....Wm. Y. Gilmore & Sons
Ocala, Fla.....Blocker's
Odessa, Tex.....Bateman's
Oklahoma City, Okla.....Jerome's
Park Ridge, Ill.....The Park Shop
Pasco, Wash.....Carl's
Pendleton, Ore.....The Frances Shop
Pine Bluff, Ark.....Cohen's Fashion Shop
Pittsburgh, Pa.....Wm. Penn Hat & Gown
Portland, Ore.....Nicholas Ungar
Racine, Wis.....Murray-Held
Raleigh, N. C.....Sis Adler's
Richland, Wash.....Carl's
Richmond, Ind.....Palais Royal
Ridgewood, N. J.....Jenny Banta
Rochester, N. Y.....The Lita Shop, Inc.
Rome, Ga.....Esserman's
St. Joseph, Mich.....Blake's, Inc.
St. Petersburg, Fla.....Slimer's Resort Wear
Salem, Mass.....Adasko's
Salisbury, N. C.....Purcell's-Richard Dobkin
San Francisco, Calif.....Robert Kirk, Ltd.
San Marcos, Calif.....Ev-Lyn's
Santa Cruz, Calif.....Towntry Fashions
Sarasota, Fla.....Town N' Country
Savannah, Ga.....Fine's
Shadyside, Pa.....Ruth Young
Sheridan, Wyo.....Angionettes
Sioux Falls, S. D.....L. G. Murphy Co.
Smithtown, N. Y.....Marie Heasley
South Bend, Ind.....Worth's
South Orange, N. J.....Gemini
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VOGUE'S READY BEAUTY



How to behave after a shower

Where once there was only bath-buff material, the likes of bath oil, shower-takers some time ago were let in out of the cold. Many kindly items point their good eye right at the showerer. Perhaps none so directly as a number your Avon Caller is apt to pull from her bag of tricks. Title is Skin-So-Soft After Shower Foam. Target is skins persistently subject to showering. Idea is fluffy foam, scented with herbs, evergreen, ferns, and balsam; a frothing body-moisturizer that even tubbers will not turn up their noses at. . . . When the bell rings, jump out of the shower, put on a terry wrap, inquire "Who's calling." If answer is "Avon," immediately ask for a trial-dollop of Skin-So-Soft.

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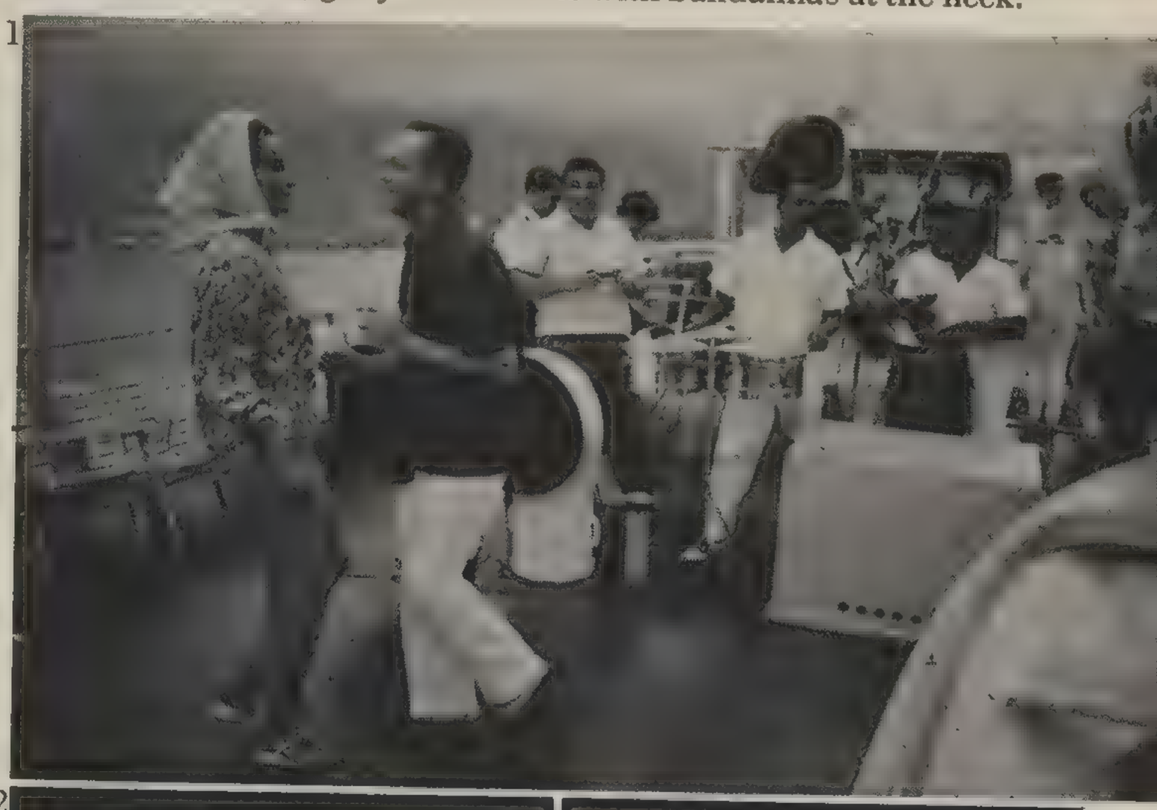
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VOGUE'S

Mexican send-off—Noches de Acapulco

One hundred Beautiful People, guests of Emilio Pucci from ten cities across the United States, flew into Acapulco for a four-day *parranda*. From Braniff International's new multi-coloured jets, they spun up to the cliff-hanging hotel, Las Brisas, where each villa has its own secluded swimming pool, and food comes up old mule paths by pink Jeeps. By day people skin dived, sky dived into the waves, rode horseback on the beach, and yachted aboard the "Fiesta I." They swung in hammocks at La Concha Beach Club and at night swung into the hippiest dances to Mexican *conjuntos tipicos* and to the New Order, a sixsome imported for instant sound on the lemon-yellow jet from New York. The women wore blazing Pucci prints, palazzo pyjamas, or knee-length skimps of cotton dresses with barbaric earrings; the men, pastel linen slacks, *guayabera* shirts with bandannas at the neck.

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NOTEBOOK

Every night the party ended up where dancers go barefoot and frugging gets under way after midnight—at Tequila à Go-Go. 1. Mrs. Bruno Pagliai and Mr. Wallace Sewall aboard the "Fiesta I." 2. Lic. Miguel Alemán, President of the Mexican National Tourist Council; Mrs. Thomas McGreevy of Shawnee Mission, Kansas. 3. Mr. Eddie Fisher and Miss Caterine Milinaire. 4. Mrs. Robert King of Houston. 5. Mrs. C. Wyatt Dickerson of McLean, Va.; Mr. David Stickelber of Kansas City, Mo. 6. Mr. Harding L. Lawrence, President of Braniff International; Marchesa Cristina Pucci di Barsento of Florence, Italy. 7. Mrs. Ethan Stroud of Dallas; Count Vega del Ren of New York. 8. The New Order music-makers in Pucci "Vivara" shirts. 9. Mrs. William Hitchcock of New York. 10. Mr. Howard Ferguson, III, of San Antonio; Mr. Charles Wulfing of St. Louis; Mrs. John K. Greene of Lake Forest. 11. Miss Mary Cushing; Mr. Howard Oxenberg of New York.

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VOGUE'S

A princely Ruspoli ball in Rome

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"Feathers, so many feathers on dresses that one might have been," said one guest, "in the thick of the Brazilian jungle." But the action was in Rome, at Palazzo Ruspoli. *Un party stupendo* for the eighteenth birthday and début of Donna Claudia Ruspoli, who looked ravishing in her white, beaded Galitzine dress, her long, dark hair coiled in brilliants. Up drifts of carpeted stairs, through vaulted halls niched with busts of Roman emperors, came hundreds of friends to celebrate in the great frescoed gallery. There, under the matchless Giacomo Zucchi ceiling, "Lord Brummel" and his British boys bounced the beat off baroque walls. In a calmer room, all red damask and Louis-Philippe gilt, tzigane strings held sway. Around three in the morning, footmen in purple livery brought colossal

NOTEBOOK



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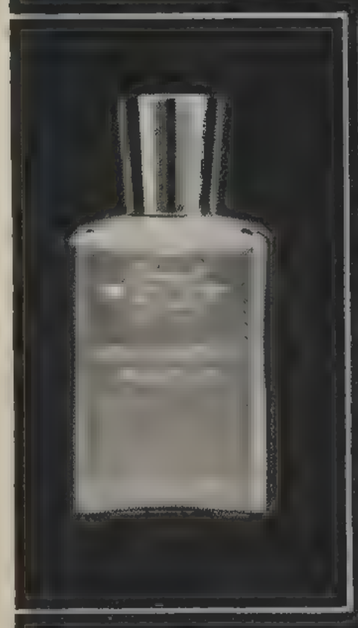
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silver tureens of *pasta e ceci*, a steamy chick-pea and pasta purée that put durable dancers back on the floor until street lights dimmed, leaving the Palazzo Ruspoli ablaze in the Roman dawn.

1. The débutante, Donna Claudia Ruspoli. 2. Dancing to the British bandsman, "Lord Brummel," *centre*, with, *right*, Donna Claudia Ruspoli. 3. Principessa Luciana Pignatelli; Principessa Margot Alliata; M. Hubert de Givenchy; Mme. Drida Ffoulke. 4. Fräulein Birgitta Laaf and Donna Verde Visconti di Modrone. 5. Donna Domitilla Ruspoli, mother of the débutante. 6. Duchessa Mirta Riario Sforza. 7. Duchessa Marina Lante della Rovere and Principe di Monteroduni. 8. M. and Mme. Paul Annik Weiller. 9. The party in the gallery with its ceiling frescoes by Zucchi. 10. Signorina Gueny Pantanella.

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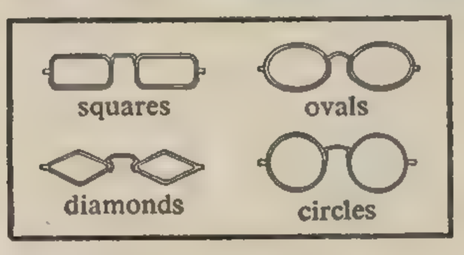
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VOGUE'S

An exuberant evening, in New York, for the MacDowell Colony

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Virgil Thomson mumbled a bit, reading from his memoirs . . . Edward Albee grumbled a bit, introducing a love duet from *Ice Age*, the new William Flanagan opera with an Albee libretto . . . Aaron Copland and Leonard Bernstein sat down at the piano and, stumbling a bit, banged out a slapdash version of Copland's *Danzon Cubano*. Called A Harvest of the Arts, this was the most agreeable amateur show of the year, put on (with little rehearsal and much spirit) by these notable professionals to benefit the famous MacDowell Colony. The audience of writers, publishers, composers, many of them MacDowell alumni, loved every minute of the evening. It was the first time the country-plain New Hampshire colony—where Thornton Wilder wrote *Our Town*, DuBose Heyward

NOTEBOOK



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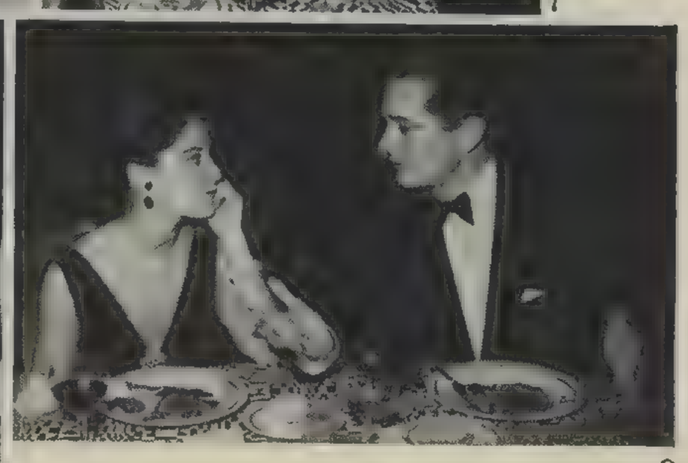
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wrote *Porgy*, Copland wrote *Appalachian Spring*—had raised money with a city benefit. The result was a lark of a party, and a nostalgic, affectionate, exuberant tribute to this American institution, founded sixty years ago by the widow of the composer Edward MacDowell "to prevent the non-writing of the great poem." 1. Leonard Bernstein; Aaron Copland. 2. Mrs. Adolph Green; Mr. and Mrs. Leonard Bernstein; Mr. Aaron Copland. 3. Mr. Jacques Barzun; Mrs. H. Gates Lloyd. 4. Mr. Anthony di Bonaventura; Mrs. Robert Carswell. 5. Donna Margherita di Niscemi; Mr. Richard Barr. 6. Mr. Ned Rohrem; Mr. Edward Albee. 7. Mrs. Cleve Gray; Mr. Joseph Bennett. 8. Mrs. Walter Maynard; Mr. Nicolas Carone. 9. Miss Bokara Legendre; Mr. Philip Van Rensselaer.



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VOGUE'S NOTEBOOK

A rocking party, in New York, given by Miss Jill Isles

"Bands drop in, actors drop in, movies drop in, anything drops in," said Steve Paul of his west-of-Broadway disco, The Scene, where the show is sometimes improvised by Sammy Davis, junior, Liza Minnelli, or Andy Warhol. This night, it was the prettiest girls and the snarkiest boys dropping in for a party given by Jill Isles: a "Parisian Left Bank party" for New York's right bank kids. These didn't need a show: They made their own. Playing it up, in played-up clothes, to the rackety beat of "The Rogues," they had a jumping time—with the tunes called by their attractive hostess who, dressed to her party's pattern, wore a poor girl sweater and a non-poor fur skirt. 1. Miss Lorna Hyde. 2. Miss Jill Isles with Miss Susan Stein and Mr. Steve Paul. 3. Mrs. Roderic I. Bullough. 4. Mr. Simon Ward Thompson, Miss Nancy Gillon and Mr. Nicholas Simonek. 5. "The Rogues." 6. Mr. Woody MacIntosh and Miss Wendy Patton. 7. Miss Pamela G. Zauderer; Mr. Peter V. Miller.

THEATRE

By ANTHONY WEST

Slapstick Tragedy, "*dill to a dull soup*"

To say that Mr. Tennessee Williams gave his public the mixture as before, in the two short plays that opened on a single bill under the title *Slapstick Tragedy,* is to do this inventive dramatist less than justice. It is true that the first play, *The Mutilated,* treated the audience to the customary Williams routine in which a timeworn female lecher humiliatingly fails to have her way with a pretty young man; and that the second relied heavily on the other standard Williams gambit of bringing a pretty young man on stage in a costume largely composed of Man Tan to ripple his muscles in the presence of some ridiculously dressed middle-aged women. But this is not to say that nothing new had been added. It had. Mr. Williams gave the world theatre its first play pivoting on a mammectomy.

The idea of this operation seemed to have taken such a powerful hold on his imagination that he built one whole play around it, giving us a drama in which one woman succeeds in establishing a complete domination over another by threatening to tell the world that she has undergone an operation for the removal of one of her breasts. When he had done, it apparently struck Mr. Williams that his jeu d'esprit might seem to some to be lacking in content, so he added depth as a lazy cook might add a handful of dill to a dull soup. As a result the stage was invaded from time to time by a choir of persons entirely irrelevant to the action of the play, who expressed their view that, it being Christmas and all, some miracle might be expected to occur that would heal the wounds of the mutilated and hurt. When they had been optimistic to repletion, a bogus miracle did indeed occur in an extremely embarrassing fashion on stage. And Miss Margaret Leighton's doom was thereby sealed.

That, sadly enough, was that. Miss Leighton, having given up a breast in the name of tragedy, was then required to have an eye knocked out by something called a cocaloony bird in the name of comedy in the second play, *The Gnadiges Fraulein,* a vaudeville with pretensions to cosmic symbolism that was embarrassing in its elephantine pursuit of lightness and spontaneity. Taking it all in all, it was not an evening that added any lustre to the reputation of America's most renowned playwright.

Philadelphia, Here I Come!

"*often very funny*"

Philadelphia, Here I Come! is the quintessential Irish comedy of the present era of the great letdown, very endearing, often very funny, and a little dim. Not that it doesn't go to the lip of real tragedy, as comedy should. Brian Friel's well-made and occasionally brilliant play describes the last night in the old country of a young man about to emigrate. He loves the place where he was born, but can't bear to stay in it. This, a real grief. Freedom was supposed to have ended all that, and to have made Ireland a country with a bright future for the young people. But the tide still runs out, and the young leave. Patrick Bedford and Donal Donnelly give excellent performances as the young emigrant's public mask and ever-present private self, and Mavis Villiers, Joseph Warren, and John Cecil Holm contribute an almost perfectly played episode of high farce.



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VOGUE'S NOTEBOOK:

BOOKS

By ALBERT GOLDMAN

Against Interpretation,

"the capacity to make us nervous"

Susan Sontag is a handsome and courageous frontierswoman of the arts who has staked out a claim to almost everything beyond the pale of official culture. In *Against Interpretation* (Farrar, Straus & Giroux), a collection of twenty-six essays and reviews, she rides the range from banal Hollywood movies to recherché Parisian anti-novels, providing en route the most forceful and illuminating statement of the avant-garde aesthetic of the sixties. Her primary contention is irrefutable: In our response to art, as to life, we substitute hollow intellectual formulas (often the husks of once potent ideas) for the disquieting but enriching ambiguities of experience. "Real art," she writes, "has the capacity to make us nervous." Miss Sontag is therefore a champion of those disturbing new arts that put the audience in a bind by needling it while withholding the clues of meaning.

Susan Sontag's aesthetic ideal is undeniably appealing; yet there is a fundamental contradiction between her critical professions and her critical practice that saps the authority of her thesis. In denouncing interpretation (which she regards as "the revenge of the intellect upon art"), Miss Sontag reveals herself as the most intensely intellectual of critics. Clearly, nothing about a work of art excites her more than its capacity to suggest a new *idea* of art. This passion for novel aesthetic strategies leads her to overrate wildly such immature audacities as *Flaming Creatures* and *Home Movies*. Moreover, Miss Sontag provides another example of extreme intellectualization with her elaborate interpretations of such subcultural phenomena as science fiction movies and "camp" that require no analysis to be enjoyed.

The celebrated "Notes on 'Camp'" provides the climactic contradiction between this critic's ideal and her achievement. For what she is offering in this piece is not so much an analysis or description as a dazzling intellectual performance—a stream of aperçus, without order or development, that makes the mind's play over the surface of this apparently trivial topic an aesthetic delight in itself. Susan Sontag's call for an end to hermeneutics and the substitution of an erotics of art is ironically subverted by the "erotic" excitement of her own intellectual virtuosity.

The Last Battle,

"dissipated . . . blurred . . . stalled"

In *The Last Battle* (Simon and Schuster) Cornelius Ryan tries to photograph the fall of Berlin through the same literary lens that John Hersey trained on Hiroshima. He records the city's final days in a montage of personalized close-ups whose effect depends on the pathetic contrast between the daily routine of ordinary citizens and the terror of swiftly approaching destruction. The overthrow of Berlin, however, was not a dramatically isolated holocaust. It was really part of the larger story of how Allied and Russian armies raced into Germany from all sides in the last weeks of the war, and how the victors were temporarily held at bay by one haggard, obscure old general in a sheepskin coat and World War I leggings—Gotthard Heinrici, the Wehrmacht's wizard of defensive warfare. Such a concatenation of breathlessly colliding events demands not the technique of the snapshot album but a bold narrative line—red arrows driving straight toward the heart of Berlin. Ryan's montage refracts the action in so many directions that its emotion is dissipated, its pattern blurred, and its inexorable rhythm stalled.

VOGUE'S NOTEBOOK:

MOVIES

By MARYA MANNES

The Loving Couples,

"the Swedes drive each other nuts"

Before you dangle the prurient delights of this new Swedish film in front of your husband, be advised (1) that he will have to see a lot of footage of women in labour, and (2) that the couplings described by a Swedish newspaper as "one long, hectic, erotic rite" either take place in very high ferns or have been very reduced in transit. Perhaps I have *had* the Swedes—on film. I found them hypnotically absorbing in the earlier Bergman pictures, less so in the later ones. Now this film seems to be final evidence that in their superbly ordered society, the Swedes drive each other nuts.

The opening of the screenplay, written by Mai Zetterling and David Hughes and directed by Mai Zetterling, is, again, hypnotic: the marble floor of hospital corridors, the creaking of rolling cots, the three young women prone with mountainous bellies—pregnant with implications. Their lives have tangled in the same web of family-master-servant relationships (the year is 1915). The child of sullen servant Adele, conceived in raging bitterness with servant-husband, is born dead. The child of Agda, giddy model, is the by-product of a midsummer romp (the ferns) with a highborn rake. The child of Angela, sensitive aristocrat, is the issue of first love with an older intellectual. The men were merely accessories: These were the acts of women asserting their own needs and identities in a man's world.

The film could have said something important. But it doesn't, in spite of superb acting by Gunnel Lindblom, Gio Petre, and Harriet Andersson, brilliant photography, and several masterful scenes pervaded by Sweden's bleak and mystical light. These, alas, become swamped by the stultifying charades of Swedish society. The film's creators have been all too successful in showing the boredom and stupidity of the landed gentry at World War I's beginning. Blame the long dark winters. Blame what has now become a Swedish stereotype: solemn social comment, often verging on the naïve, clothed in the most sophisticated images.

The Oscar,

"towering . . . inadequacies"

Stereotypes? Why blame the Swedes, when American film makers have reverted to the most blazing Pathécolor cliché of recent memory in the tale of Frankie Fane, who ground and punched and fornicated his way through the Hollywood jungle in quest of the Holy Male, the golden Oscar.

Almost nothing is made credible in this Joseph E. Levine production of Richard Sale's novel. The qualifying adverb concerns an agent, played quietly and believably by Milton Berle. The handsome Stephen Boyd works hard (too hard) as the consummate heel among paper dolls dressed by Edith Head. Close-ups of flawless faces and creamy bosoms fail to distract from the towering professional inadequacies of their owners. It takes talent to get away with lines like "Something has gone wrong with our marriage," or "I am not like the others"; and nothing here indicates that Elke Sommer or Jill St. John either possess it or that director Russell Rouse has been able to elicit it.

The Oscar could be dismissed if it weren't such a blatant regression to the kind of film which made "Hollywood" a pejorative term among intelligent viewers. Although the moral is trumpeted—those who trample their way to success are Bad, and fame is Hollow—getting there is half the fun. Young Americans will be more impressed by the car-dame-pool life Frankie so brutally achieved than by its whimpering loss.



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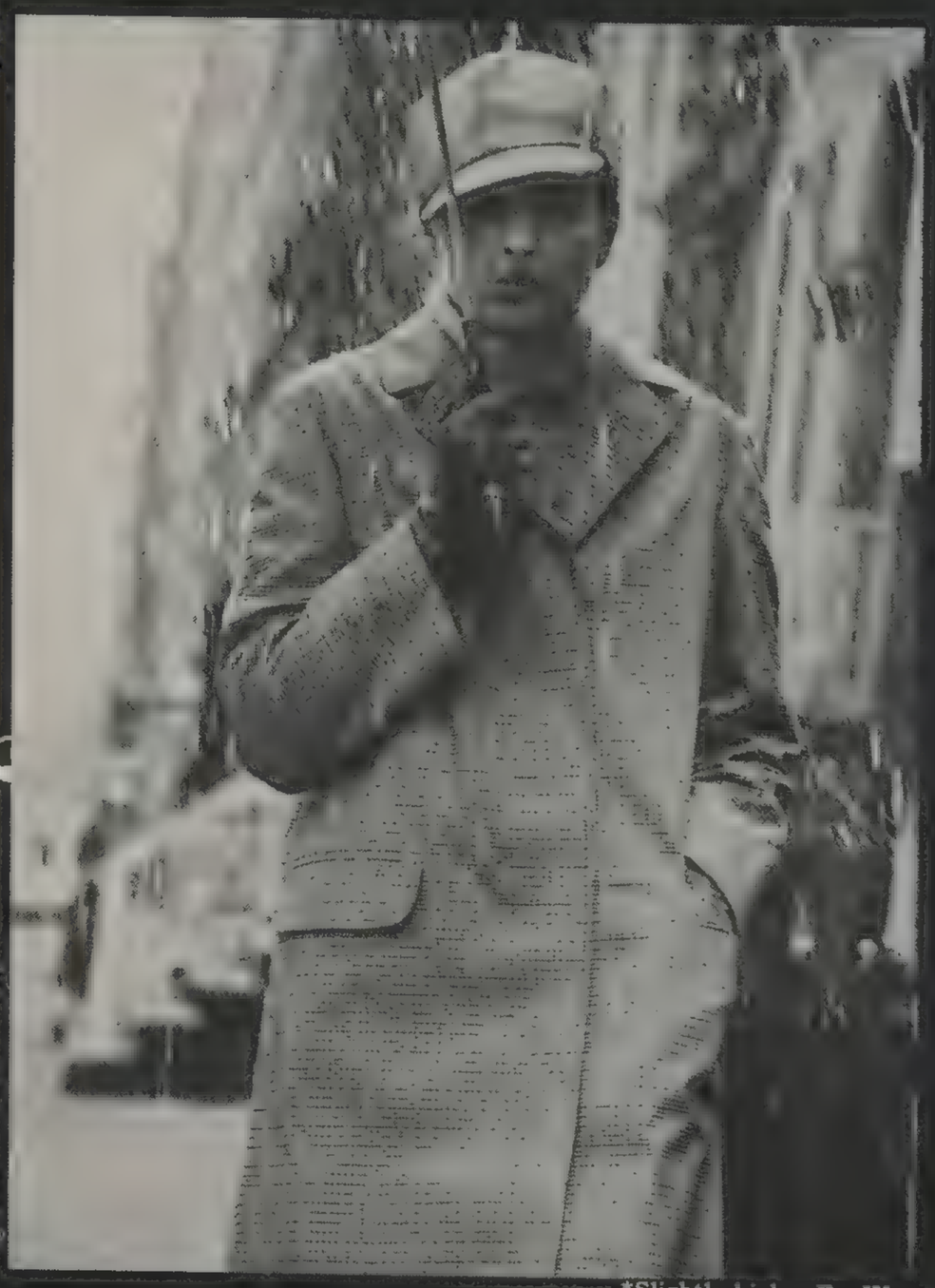
VOGUE'S READY VIGOUR



What the hunters may be hunting for

Every year in France on November 3 there is celebrated in the forests and in the fields —celebrated by the fanfare of hunting horns, by red-vested musicians, by special masses, by the blessing of the hounds—the name and tradition of the patron-saint of hunters, Saint Hubert. . . . And, appropriately, a handsome new collection of men's grooming aids comes to us from this great hunting country, from a perfume house headed by a distinguished hunting family, in a hunting-pink colour—a very sporting ambiance about it all. Habit Rouge by Guerlain has gone on the chase for cosmetics agreeable to men in a quite special way. Starting with a fragrance, a male fragrance, that rides through it all elusively spicy. . . . Specifically, the collection, each member in its own *habit rouge*, goes this clockwise way, as photographed left. At twelve o'clock, Habit Rouge cologne. Then a hunting-pink plastic squeeze cologne. A squeeze after-shave. A hand-milled, hand-oriented soap. And Capillaque, a hair-spray for men with a unique lack of stick and grease about it. (Not shown, two Habit Rouge shaving creams, one for with brush, one for without brush.) . . . Makes you a nobler hunter, says the cult of Saint Hubert.

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So little to put time in its place.
So little ***Powers Crème de la Crème!***

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VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

Paris: Explosion plastique—Paco Rabanne's discs are it.











He's the talk of Paris. Paco Rabanne (left) says he is an "accessoriste"—his medium, plastique. He takes wafer-thin rhodoid discs, lights them with brilliant fluorescent colours like citron, orange, shocking, chartreuse, l'argent, strings them together on zigzaggy threads. . . . The result—a sensational collection of modern clothes. Most of these about $300, at Alexander's Second Floor Boutique, 58th Street and Lexington Avenue. . . .

What to do in Detroit.



PHOTOGRAPHS BY JACK ROBINSON

Buy knee socks, of course. That's where Marie-Pierre De Cicco found the leopardy spotted socks she wears all day in Madrid. With them: short red skirt, purple poor boy, Saint Laurent green/purple scarf, Vivier buckle pumps . . . she's a glorious anemone on a leopard stem. . . .

New York: What's checking out on Third Avenue? The Rue Cambon's eternal allure—Chanel.

That's the fact of it—Chanel is Number 1, wherever her fashion goes. Right now it's going like guns at one of the best of the boutiques, T. Jones. Mrs. Marshall Field, III (right)—and Tinker—couldn't resist stopping in. Tinker supervised while Bitsy tried on the navy-and-white herringbone tweed coat—scrumptious, munchy feel to the fabric. Comes with a matching Chanel-y side-fastened skirt. (Together, $105.) And the honey-and-beige tweed cardigan suit ("it's edged with Chanel chenille"), $125. With it—a sleeveless silk blouse, with padded Chanel stitching, $25. And the narrow white tweed string of a coat, sleeves narrow next to arm, a river of navy-blue braided binding. $70. T. Jones, 1050 Third Avenue. . . .



London—New York: Lighting up the tube of your tummy T.V.—new heroine in whippy British threads.





It's Widow Emma Peel—(or actress Diana Riggs)—the racy lady of "The Avengers," a series that titillated the British last year, is now unravelling each week here. Miss Riggs's smashing rigs for her derring-do are mostly white or black with liberal use of leather. Screen credit for costumes reads: John Bates at Jean Varon by Mr. Reginald. Copies of clothes in Chanelle Shops, Knightsbridge, Oxford Street, Regent Street—London. . . .



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will make your spirits rise, your ego soar, with the new softness of Half-Tone Cream Foundation. Monteil's marvelous new cream coloring covers intimately, undetectably; so light, it feels like fresh air. Seen here, Half-Tone Rose, with delicate Blue hues of Cake Eye Shadow and Liner, and the fresh-picked loveliness of "Early Rose" Super-Moist Lipstick.

Germaine Monteil

APRIL 1, 1966

VOGUE



VOGUE'S EYE VIEW: GIRL IN THE CHIPS

Could be the same girl who looks divine in a plastic mac. Here, with summer in mind, it's rhodoid poker chips she's wearing—dozens of them linked together in a fast little shift. A brain-child, this dress, by Paco Rabanne, the *accessoriste* whose wild and witty sunglasses, visors, earrings, spangles, and other bijoux—all plastic, of course—have been Paris raves for several seasons. This spring for the first time, in a flash of double-daring-do, he showed a small collection of dresses, all using plastic as the chic-ingredient, all put together with metal links and flexible threads. Dress, in chips of pink, silver, and green, at Lord & Taylor. Coiffure by Vidal Sassoon.

GUY BOURDIN





QUICK PREVIEW OF SUMMER

Ready to name now: the next killer-diller looks. . . . Snap, crackle, glitter black at night, shiny and supple and wonderfully luxurious—as in a knee-dusting float of lacquered black lace; as in a short net cage plaided with black ciré ribbon and worn over a buff-coloured leotard; as in the solidly pailletted black pyjamas at left; as in the fabrics swatched above (details, page 50). . . . Pyjamas every evening, every way—cutaway or covered, matte or gleaming. . . . With black dresses at night: white silk pumps, buckled in gold or brilliants, plus pale pale stockings—new rave in Rome. . . . Shiny, big-brimmed black-straw hats for day. Delicious with a simple white cloqué shift with low squared-out armholes . . . with a one-shoulder dress of black crêpe. . . . More summer fashion, previewed on the next 18 pages.



Glitter-black pyjamas

Norell's sensational sparkle-plenty pyjamas, *left,* packed solid with jet-black paillettes and crackling everywhere with beaded fringe—at the sleeves, the edge of the overblouse, the hem of the straight-legged trousers. At Bergdorf Goodman; I. Magnin. For glitter-pale fingernails: China Ceramic Glaze Foundation with an overcoat of Frosted Ceramic Glaze—both, by Fabergé. Coiffure: Kenneth.

PENN

QUICK PREVIEW OF SUMMER



Wide swinging floats and shiny black

The dress with a glitter-black hem, left: Halter-topped black lace rippling to a vinyl band. By Trigère; Whelan lace. Bonwit Teller; Wanamaker's, Phila.; Hutzler's; Julius Garfinckel; Dayton's. Charles Elkaim jewellery. Black silk bows, right, massed like a convention of butterflies on a tulle cage; black silk slip. Made to order by Arnold Scaasi. Charles Elkaim earrings: Henri Bendel. Sandals: Saks Fifth Avenue. Coiffures: Ingrid of Michel Kazan.



QUICK PREVIEW OF SUMMER



Black-and-white, the big black hat



One-shoulder black silk, left, straight, slim, very lightly shirred onto a slanting banded top; earrings like black and white jackstraws, a wide-brimmed black straw hat. Dress by Jacques Tiffeau for Tiffeau & Busch, of Bianchini silk; about $185 at Saks Fifth Avenue; Hutzler's; Halle Bros. Earrings of papier-maché by Gretchen Dow. Hat by Mr. John. Flounced coat, sleeveless, right, over a small-sleeved dress, both black and white printed textured silk; geometric earrings, a huge black straw. Costume by Hannah Troy, of Villard-Deauville fabric; about $215 at Bonwit Teller; Gidding-Jenny; Sakowitz. Regina earrings. I. Miller shoes of Corfam. Hat by Halston, made to order at Bergdorf Goodman.

PENN

QUICK PREVIEW OF SUMMER



The big black straw shading black and white

In crisp Tattersalls of black and white, left, a narrow dress with bias yoke, slanted pockets, little hedge of collar. Black shadowbox earrings, black hat wide as a parasol. Dress by Charles Cooper, of Fibranne; about $70 at Saks Fifth Avenue; Halle Bros.; Woolf Brothers; Frederick & Nelson. Earrings by Charles Elkaim. Kislav gloves. Newton Elkin shoes. Straight, sleeveless black linen, right, with a stark V-neck, deep gardener's-apron pockets, the coolest kind of charm. Wide black hat, long swings of black-and-white earrings. Dress by Jacques Tiffeau for Tiffeau & Busch, of Moygashel linen; about $125. Cadoro earrings. Both at Henri Bendel. Dress: Joseph Horne; Bramson; Sakowitz. Herbert Levine shoes. Both hats by Halston; to order at Bergdorf Goodman.

PENN



QUICK PREVIEW OF SUMMER



The shiny black and white cottons

The night of the smock, left, lean and gleamy in shiny black cotton...neck squared out, arms covered up, pockets buttoned with sparklers. By Eloise Curtis for David Styne, of Everfast cotton with Everglaze crease resistance; junior sizes. About $50. Arpad earrings. All: Henri Bendel. Dress: Gidding-Jenny; Neiman-Marcus; J. W. Robinson. Sandals: Saks Fifth Avenue. Shining white cotton, right, quilted all over and seamed in an arc above a short sharp paperdoll skirt. Made to order by Arnold Scaasi. Cadoro earrings: Henri Bendel. Both coiffures, by Ingrid of Kenneth.



QUICK PREVIEW OF SUMMER



White nights and pink ribbons

Stalk of clean white cotton brocade, left, gathered up on the waist and sashed in pink satin with a wide easy neck, covered shoulders. By Helga. At Bergdorf Goodman; I. Magnin. The coiffure by Ingrid of Kenneth. Frills of white lace, right, banded around an enchanting young evening dress with a blush of pink silk underneath and pink satin tied on the waist. By Ben Reig, of Valenciennes lace. At Bonwit Teller; Neiman-Marcus; I. Magnin. The coiffure: Werner, Saks Fifth Avenue. Both pages: earrings by Arpad, Bonwit Teller.





Pyjamas every evening



QUICK PREVIEW OF SUMMER



Covered up, this page: Norell's deliciously supple coolie pyjamas in black textured silk, cut straight and loose with pockets set low on the lanky pullover. Evelyn Brynes; Stanley Korshak; I. Magnin. Halston's big-brimmed straw, to order at Bergdorf Goodman. Cut out, near left: bell-bottom black crêpe pyjamas flashing giant polka dots of bareness all the way down. By Edie Gladstone for Deebs, of rayon crêpe; about $90. At Bonwit Teller; Woodward & Lothrop; Joseph Magnin. Cadoro earrings. Pappagallo sandals. Cut short, far left, above: black crêpe pyjamas flaring out briefly beneath a long white crêpe shirt. By Dominic for Matty Talmack. At Bergdorf Goodman. Golo shoes. Coiffures: Ingrid of Kenneth.

PENN

Evening pyjamas–
white, bands
of brilliants

QUICK PREVIEW
OF SUMMER

A halter slant to the long top, left, with beaded bands at neck and hips. Pants, very wide. By Malcolm Starr, of pink rayon crêpe by William Rose; about $225 at Lord & Taylor; Jordan Marsh, Florida; Gus Mayer; Neiman-Marcus. The jewellery designed by Ingeborg/St. Angelo for Richelieu. Bernardo sandals to order: Lord & Taylor. Coiffure: Ingrid of Michel Kazan. Long-sleeved top and wide pants, right, brilliants around the neck, wrists, ankles. By Adele Simpson, of white silk. Earrings by Charles Elkaim. Both at Henri Bendel. Pyjamas also at Joseph Magnin. Pappagallo sandals. Coiffure: Ingrid of Kenneth.

PENN

Bared backs at night

Galanos's sensational evening cling, below: bottle-green crêpe cut away to the barest little halter-triangle top—edged, at the sides and around the back, with a transparent band of chiffon. The skirt flows straight from a high, lightly gathered waist. By Galanos, silk and wool crêpe by Staron; at Bergdorf Goodman; Nan Duskin; Neiman-Marcus; I. Magnin. Apex Art earrings. Norell loves U, opposite: a short two-piece dress of cyclamen silk crêpe—overblouse carved to a deep U-back, over a tiny-pleated skirt; cyclamen jacket with gardenia boutonnière. By Norman Norell; at Henri Bendel; Rich's; Lou Lattimore; I. Magnin. Coiffures by Ara Gallant of Garrison-Ramon.



QUICK PREVIEW OF SUMMER

PERUN



Galanos flower paintings

QUICK PREVIEW OF SUMMER

PENN

Imaginary Eastern pleasure flowers paint a silk canvas from throat to toe; Galanos panels the body in bright decorative gardens of colour full-blown on night-deep silk. *Left:* Night-purple crêpe envelops arms and body in a trance of flowers culled from a never-never realm. Dress by Galanos. At Bonwit Teller; Neiman-Marcus; I. Magnin. *Below:* Blue crêpe, clear beyond belief, flows over the body—a dream of flowers. Dress by Galanos. At Bergdorf Goodman; Nan Duskin; I. Magnin. Both dinner dresses in hand-painted panelled silk. Both pages: earrings by Ingeborg/Georgio—for Richelieu; Mayfair Rose lipstick by Alexandra de Markoff; coiffures by Marc Sinclaire.

PARIS: SILVER TUBE, SILVER LOCKS



Tuned in here, the metalworks of Ungaro—a pants turnout gleaming with silvery awning stripes, a wig made of curly aluminum shavings gleaned from the Citroën factory (if copied here, it may be tagged F.O.B. Detroit). The pants look, above, in silver and hyacinth-blue, with cut-in halter neck, high collar, the back cut low and T-strapped. Off-screen: the bell-bottoms of the pants. Opposite, with a close-up of the wig, the strappy yellow vinyl top of another pants turnout—this of yellow and white stretch stripes, with bell-bottoms. The silver-locks wig, by Alexandre for Ungaro.



PARIS: CIRÉ DAY, CHIFFON NIGHT

Different as day and night: Marc Bohan scissors a suit to April-green crispness, and sends vivid chiffon clowning over the body in a brilliant evening performance. *Left:* Waxing pert and glossy, camellia-leaf green goes jauntily over a bosom-yoked linen blouse —white as the flower on its short, flung jacket. Suit in Léonard ciré. Lord & Taylor; I. Magnin. White linen calot and bracelet by Dior. *Opposite:* A flamboyant circus of colour, loosed in one voluminous chiffon spill, overflows the body with the extravagance of Pierrot pantaloons. Evening pyjamas in Brossin de Méré silk. Coiffure: Alexandre. Both costumes: Dior.

AVEDON



PARIS: BARBRA, FEMME FLEUR

Barbra Streisand blooms, this page, in Saint Laurent's delicious folie for a fantasy bride—an enormous white organdie handkerchief wrapped like a cornucopia, filled with armfuls of white flowers: lilacs, lilies, daisies, jasmine. Organdie by Brivet. At I. Magnin. Lanvin's ravishing flower float, opposite: Barbra, a Turkish crescent of hair, and bright yellow blossoms on night-blue organza drifted over a yellow slip. Bianchini silk. Coiffures: Alexandre.

AVEDON



BARBRA STREISAND

the GIRL *who* CATCHES *the* LIGHT

Now she has it all. *All.* The funny girl who became a swan has become a style. She's put svelte and some sulk and a lot of shattering complexity into her version of young fashion individualism. And she has scared the wits out of the more rigid fashion "individualists" as she's made her way. . . . She excites, she subdues. She projects light in a way no other star does: she absorbs it, conserves it, cools it. (Why not? It's *hers.*) . . . The timing for her style had to be right. (It was.) The talent had to be there. (It is.) And Barbra Streisand, the romantic, whose need to be a pretty woman made her a fascinating-looking woman, has stimulated a whole new taste in beauty. (It's the *need*—and you can't miss it—that reaches out and takes the heart.) . . . The starry hands, the splendid skin, the shifting smile, the proud nose—they're all a part of the irresistible force that powers her style. But there's more to it. There's detachment (now). There's a shining sureness (now). There's real concern for freshness and gleam and polish. . . . What might come of her style for the several generations that will study it and puzzle its qualities? Possibly this: a more searching, less automatic standard re the realms of elegance. Funny thing for a funny girl to set in motion.

For the pretty-young-woman school of dressing, the news worn here. Golden cubes—rings and earrings —by Antonio for Napier. Soft golden shirt for spring. (Of a newly buoyant vinyl, pliable as butter, this is by Cuddlecoat of Comark vinyl; has a skirt to match.) Lipstick, Revlon's Mocha Mauve from the new Frostlings series, about which, more on page 3. Jewellery, shirt, skirt: at Bonwit Teller.





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The escalation of tempers over and peace moves about Vietnam. . . . The persistence of the political word, "domino," applied to Southeast Asia. . . . The way European politics has dropped out of conversation. . . . The appealing short film, *The Days of Dylan Thomas*, which brings to one of the most overtold tragedies of the twentieth century the picture of young Caitlin Thomas as a tearing beauty, and strips again the despair of the poet who "boomed and fiddled while home burned."

PEOPLE ARE TALKING ABOUT . . . The continuing musical audacity of Julius Rudel, the director—and conductor—of the New York City Opera, who celebrated the move of his company to Lincoln Center by the production of *Don Rodrigo*, a spectacular opera composed by Alberto Ginastera who brilliantly kept the elements of grand opera with its recurring themes of love and death, expressed newly in contemporary atonality. . . . *A Yale Man* by Milton White who has written more of a memoir than a novel in this tough-minded, amusing, but resilient book. . . . The Fugs, an electrified group of rockers hung up on their own outrageousness. . . . "Sorry about that," the G.I. catchall phrase, taken over by school kids.

PEOPLE ARE TALKING ABOUT . . . The cosiness of *Hostile Witness*, an English murder-trial play so fitted to its genre that audiences settle into it as though it were an overstuffed arm-chair. . . . The bleached-out girls of *The Group*, the new movie of Mary McCarthy's novel so Cloroxed that it took out all the author's grit and hard colours, leaving the design so faded that there is little to watch except Shirley Knight who has crammed a portrait into the gesture of reaching for a Kleenex.

PEOPLE ARE TALKING ABOUT . . . *The Oscar*, a movie loud, tough, and absurd which reaches some kind of curious climax when the movie-star hero, falling on hard times, cries out: "I've got a home, a wife, a yacht, and cars." . . . *The Ballad of Carson McCullers*, billed as an intimate biography, explaining the Southern Gothic grotesqueries of Mrs. McCullers's life: she had the first of a series of crippling strokes at twenty-three, twice married Reeves McCullers who became an alcoholic and killed himself, and yet with everything she is a notable novelist and playwright whose works Oliver Evans dissects with imprecision, lovingly finding allegories and symbols until he almost destroys her.

ISAAC BASHEVIS SINGER. perhaps the greatest living Yiddish writer, has become in the last few years recognized as one of the great living American writers—almost always in translation, done by Singer and a collaborator. A tall, bald man with a healthy pink scalp and skin, Singer has a slow, temperate voice, his English knowing, and his opinions definite. It was only in the early fifties, however, that anyone outside of the readers of the newspaper *Jewish Daily Forward* really cared about his opinions. Now he lectures to college students, gives amusing talks around the country, and writes for a variety of magazines. But all that Singer wants to do is to entertain with his tales. He does not believe in writings that are only symbolism. He does believe in the actuality of the supernatural. That double Singer stance has given him special influence lately among younger American writers. He is a storyteller who in the process of entertaining is at sixty-one famous but not rich. Instead, in his mild and charming way he is happy since his works have been translated into English, French, Russian, Hebrew, Finnish, Dutch, Italian, and Norwegian. Back in 1935, he left Warsaw where he was born to settle in New York with his brother, I. J. Singer, the famous author of *The Brothers Ashkenazi* and *Yoshe Kalb*. Here he continued writing his short stories set in small Polish villages before World War I. He would begin a story thus: "In the town of Lashnik, not far from Lublin, there lived a man and his wife." From there the tale would continue about someone who had been talked to so much that he got "water on the ear," or Singer would explain that a woman looked "as though the mouth had aged all by itself." Singer's people lived in a world of matter-of-fact fantasy, with demons, Hidden Powers, dybbuks, magic. Everyone in the villages lived remarkably rich lives, each traced with the supernatural, including the Jews with their Chassidic, joyous, wonder-working rabbis. A non-Chassidic rabbi in fact was Singer's father, the central figure in the new Singer book, *In My Father's Court*, an autobiography full of extraordinary stories that Farrar, Straus & Giroux will publish in May. At one point Singer stopped writing for five years as he felt there was no one to write *for*. Since that hiatus he has kept writing in "a mad way." The net of all his writings is a shelf of books—eight translated into English—in his New York apartment with so many short stories that he can not remember them all.

PENN

THE BOUDOIR

"No, one needn't be insane to get a crazy idea into one's head. I had an aunt who was completely sane and sober, and yet one day she became obsessed with an idea. Despite that she did business with the greatest merchants. Her husband had died young and left her a fortune. She had a rich father. Everything, but luck. Her whole family died—her parents, a brother, her husband, and then came the tragedy with her only daughter, Shevach. A strange name for a girl, but that's what she was called. She was a beauty. There was a garrison stationed in our town, and when Shevach walked along the street the officers reined in their horses to get a better look at her. Shevach was dressed elegantly. Her mother hired a French governess and tutors for the girl. Such luxury was unheard of in our region, but my Aunt Zeitel came from Great Poland. Originally she came from Prague, the city of the famous Golem. She wore satin and diamonds even on weekdays.

"All this was before Shevach died. After the girl's death, Aunt Zeitel put on mourning and never again wore anything but black, a black dress with a high collar, a black shawl over her silken wig, no brooch, no rings, no earrings. She even took off her wedding ring.

"Shevach died suddenly. She came home from a walk and said: 'Mother dear, I have a headache.' She lay down on the sofa, and was soon with her Maker. Her mother took one look at her and cried out: 'My evil luck.' And not another word did she utter. She followed the hearse as if she were mute. During the seven days of mourning no one was allowed into the house. Neighbours wanted to form a quorum and recite the Kaddish, but she ordered the maid to keep the doors chained.

"Zeitel was my aunt by marriage. Her husband, Lipkind, was my father's brother, may they both rest in peace. When I heard of the calamity, I came running. I was several years younger than Shevach, but we were friends just the same. I knocked at the door. Dunya, the servant, opened it a crack and announced that my aunt did not want any guests. The seven days of mourning passed and then the thirty days of mourning went by, and my aunt didn't show her face outside the house. The window draperies remained drawn, her huge dry goods store barred and bolted.

"It was just before Passover and the townspeople needed goods. Such materials as could be had at her store could not be found in half of Poland: precious silks, velours, and brocades, all bought in Warsaw or imported from abroad. Customers wanted to talk to my aunt but she would not be approached. Finally the rabbi sent for her, and to him she went. She spent about two hours with him in his study and they discussed the sacred law. According to the Torah, one is not permitted to mourn too long because that would mean that man has more compassion than God.

"To make a long story short, the following morning she opened her store. She continued to do business but for her each spoken word was like a gold coin. What do you want? It costs so and so much. No chatting, no haggling. Her employees answered her every wink. She herself sat behind the counter, straight as a board, reading books through a pair of gold-rimmed spectacles. My Aunt Zeitel knew Hebrew and German as well. One might have thought she had taken an oath of silence.

"Now listen to this. Shevach had had a room of her own, which the servants referred to as 'the boudoir.' I doubt whether I had stepped over its threshold twice. There was a pianoforte in it, and Shevach used to sit at it like a countess and play. She had books that were bound in silk and embossed in gold.

BY ISAAC BASHEVIS SINGER

The parquet floors were as slippery as ice and as shiny as a mirror. She also had a glass bowl with goldfish in it. As a rule Jews don't keep dogs. But Shevach had a little dog, as tiny as my hand and as smooth as velvet, with a pair of large eyes that looked through you. It was rumoured that it lived on chocolate. Since Shevach was no more, it was expected her governess would be dismissed, but all remained as it had been.

"And now I will tell you about my aunt's obsession.

"Aunt Zeitel acted as if Shevach was not gone. In the morning when my aunt got up, she herself carried Shevach's breakfast to the boudoir—a glass of tea with lemon and a few cookies on a tray. The cook was told what to serve for Shevach's lunch and dinner, and in the evening the oil lamps were lit in her room. At first it was believed that Aunt Zeitel had lost her mind. Such things happen. But it was soon evident that she was unreasonable only in this respect. In my aunt's thoughts Shevach continued to live. How she explained it to herself, I don't know. In all other matters she remained active, sharp, wise. Merchants and salesmen visited her and she did business with them. She used an abacus for her calculations, and figured so rapidly that she sent the little wheels spinning. She was as honest as the day, but no one could fool her. She knew all the tricks. She didn't even have to finger materials. She knew their value at a glance. How could such a brain deceive itself?

"For a time it was thought that she would soon come to her senses. But weeks and months passed and there was no change. My aunt got up each morning and immediately began to prepare Shevach's meal. Before she left for the store, the cook would ask what meat she was to buy for the day, and Aunt Zeitel would answer: 'For me some boiled beef, but Shevach likes veal cutlets,' and she would look the cook straight in the eyes. My good people, the cook didn't hold out for long. When a madman is mad, that's one thing, but when a sane person acts crazy, one gets completely confused. The food was carried to the boudoir and removed again. It had to be taken away behind my aunt's back. On washdays the servants were told to wash and iron Shevach's linens and undergarments. In the evenings, Aunt Zeitel sat on a stool and knitted a jacket for her daughter. How long can one live with this sort of thing? First the governess left, then the cook gave notice. 'I'd rather work from house to house than cook for a girl already in her grave.' Well, another cook was found. With money you can buy everything. For the new one, it was just a joke.

"Our town is not Warsaw. One hears about all that goes on. It was time to place a headstone on Shevach's grave, but Aunt Zeitel wouldn't hear of it. 'A headstone for whom?' she asked the engraver when relatives sent him to her. Nor would she light a memorial candle on the anniversary of Shevach's death. In our town there was a matchmaker called Rikel the widow. She came to my aunt's store to buy cloth for a dress and my aunt said to her: 'Can you find a husband for my Shevach? I will give her a dowry of ten thousand rubles and a costly trousseau.' That the woman didn't faint on the spot was God's miracle. In a town there are all kinds of people. Some laughed, others spat in disgust, still others insisted that it was all an act. But why and for whom?

"On Sabbath eve, my aunt sat alone at the table and the maid had to serve two portions of each course: fish, soup, meat, candied carrots. Aunt Zeitel usually lost herself in thought and then the servants cleared the table. It was all uncanny. Zeinvel, another matchmaker, a man of learning, hit upon a solution. If Zeitel herself got married, she would be cured of her madness. He came to her and suggested a rich match, a man from Lublin. But Zeitel replied: 'First I have to lead my Shevach to the wedding canopy.' Zeinvel couldn't have been more astonished if she had poured a pitcher of cold water over his head.

"Since we were her closest relatives, people began to advise my mother that my aunt should be taken to a specialist. Someone even dropped the hint that since Zeitel was not in her right mind, she could be committed to an insane asylum. There are people like that who stick their noses into everybody's affairs. They thought they too would get a lick off the bone, but my mother, peace be with her, answered: 'I'll do nothing of the kind. If she imagines that Shevach is alive, good for her. As long as a person doesn't run wild in the streets and break windowpanes, she is not insane.'

"In all communities there are do-gooders and busybodies who have advice for everyone. But sick as my aunt was, she wouldn't let them come near her. They kept appearing at the store, but my aunt's employees always got rid of them. At home when they knocked at her door, the maid had one answer: 'My mistress is asleep.' Why deny it? They didn't even let us, her relatives, in.

"My aunt had two servants, a maid and a cook, and they managed to put a good face on it. Things seemed to run themselves. Meals in the boudoir continued to be served and cleared away. Shevach's linens were washed and pressed and washed again. I've forgotten to mention that Shevach's little dog also played its part, woe is me. All day long it would sit on Shevach's chair. It wouldn't pay attention to anyone. When it went out into the yard, it returned almost immediately. What do we know? Perhaps Shevach's soul hovered over the room. My mother used to say that animals see (Continued on page 214)

THE SPRING COLLECTIONS IN SPAIN

Pedro Rovira's long Blessed-Damozel evening smock, *left*... falling straight from a banded neckline; huge, ruffled sleeves. Printed organza in water-lily colours—blue, green, chartreuse, white. Carmen Mir's spirited bolero dress, *right*...flamenco colour and dash. Red-and-yellow plaid beaded bolero, wraparound skirt of yellow silk shantung; between them, a bare rib cage. Coiffure by Carita. Scene: the stage of the Palacio de la Música, Barcelona, with its figures—half-sculpture, half-mosaic—by Luis Bru.

HENRY CLARKE



SPAIN

Pedro Rovira's dashing young coat, *left*—navy-blue wool gabardine, double-breasted; front smoothly fitted, back swinging out below a half-belt. Rounded shoulders. Worn here with a white wool middy dress, a white straw polo helmet. Pertegaz, beyond the fringe, *upper right:* his delicious featherweight suit of strawberries-and-cream wool tweed, unlined, unconstructed; soft edging of fringe around jacket and skirt. At Lord & Taylor; I. Magnin. Tweed pillbox. Pertegaz's superb little plaid coat, *lower right*—one of the smash hits of his Collection. Double-breasted green-and-red plaid wool with a small rolled collar, a side seam giving the look of a rolled panel in front; half-belt in back. At Lord & Taylor; I. Magnin. White straw Breton. Coiffures by Hermanos Blanco. Scene, the tile-walled restaurant, "Los Grabieles," in Madrid.

HENRY CLARKE


CARTA BLANCA
COGNAC ANTIQUERA
REAL
REPRESENTANTE
MADRID
PEDRO ROMERO





THE BEAUTIFUL PEOPLE

SUMMER LOOKS THEY LOVE



In Newport and Porto Ercole, in Southampton and Marbella, in Montecito and Cannes . . . wherever and whenever the climate is summer, the smartest women are there . . . in uniform. Not a zillion looks cluttering up their closets, but one nifty known quantity repeated a zillion times. One long, flowing caftan, say, in bold awning-striped towelling to pull on over a smidge of bikini for day . . . in cloth-of-silver, worn next to nothing at night. Or a Pucci jersey shift repeated in a Burbank-fantasy of prints. A bouquet of flowered cotton Lillys—short, long, sleeved, unsleeved. Or navy-linen evening pyjamas—repeated in a riot of fuchsia-and-red-chiffon; in heavy white silk. . . . Heavenly way to dress—no problems; everything easy, a success proved by experience; the way fashion ought to be in summer. Is, on these seven pages.

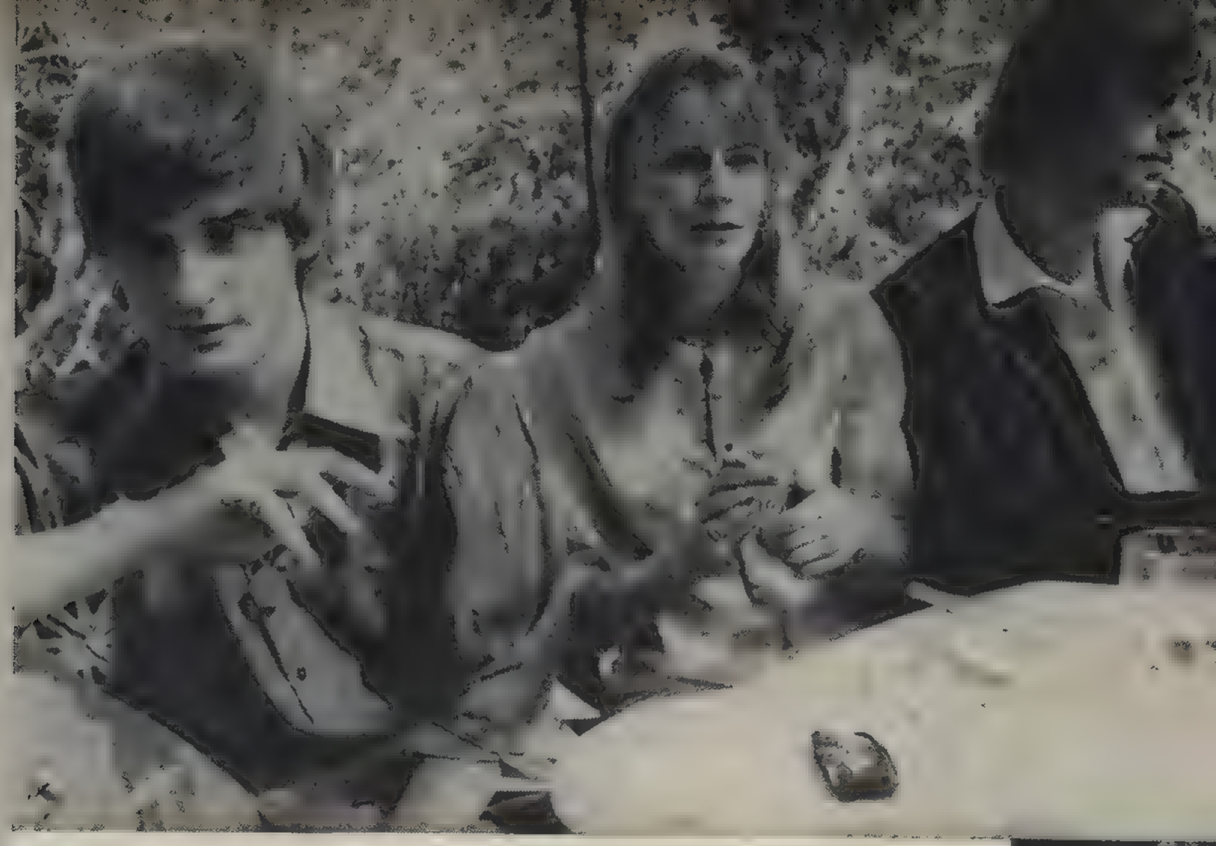
Mrs. S. Carter Burden, junior, *left,* has spent the last few summers dressed exactly like this: Jax jersey T-shirt—this one happens to be pale pink—and white sharkskin hip-pants; her hair falling free, her feet bare. With white pants, Mrs. Burden also likes a long-sleeved knit polo shirt; has it "in every colour but red." . . . Mrs. Burden is shown at Kiluna Farm, the Long Island house of her mother and stepfather, Mr. and Mrs. William S. Paley.

Señorita Xandra Gamazo, *top, right,* with Countess Fanny Larisch, *centre,* Mr. Jack Nepveu, *left,* on the beach at Marbella, on Spain's Costa del Sol, where the look is long, wet, streaming hair. . . . Señorita Gamazo is the daughter of the Marquesa de Belvis, and a niece of Prince Alfonso Hohenlohe, owner of the Marbella Club Hotel, where everyone lunches.

The Marquesa de Campo Real, *right,* at Marbella, wearing white crêpe evening pyjamas by the young Spanish designer, Marbel Jr. Pyjamas like these—long, cool, flowing—are a favourite Marbella costume; Señora Luis Miguel Dominguin has them in red-and-white polka-dotted silk; Condesa de Romanones has several pairs with strapless tops and ballooning Turkish pants. . . . Mrs. Peter Viertel (Deborah Kerr) adores wearing long, flowing Moroccan caftans at her house in Marbella; has them in pink, blue, black, white. . . . Her favourite, made in Rabat of thinnest white wool, edged with embroidery in pale-grey silk cord.

PHOTOGRAPHS ON THESE PAGES BY TONI FRISSELL, BUGAT, HORST, AND JOHN STEWART





THE BEAUTIFUL PEOPLE: SUMMER LOOKS THEY LOVE

Miss Mary Cushing, *left,* at Newport, in the turnout she's apt to wear there—or anywhere—in summer, a bright Pucci shift, a pale scarf (this one is pink) tied over a Halston frame. Around her neck is a gold Oriental medallion, a sort of talisman that Miss Cushing wears with almost everything. . . . But when the weather in Newport turns grey and foggy, the whole picture changes abruptly to a yellow oilskin slicker and a sou'wester.

Lady Jane Willoughby, *above,* with the Honourable Jenico Nicholas Sebastian, *left,* and Jess Down, *right,* lunching at the Marbella Club. Long, flowing fair hair . . . a boy's shirt, over shorts or duck pants . . . pale makeup, or none: this young English beauty sums up the way the young look now at the beach, in Spain, England, wherever.

Lola Flores and the Marquesa de Saltillo, *near right,* dancing the Sevillanas at a party given by Lola Flores at her house in Marbella. The famous dancer wears a traditional flamenco costume—black top, whirling red-and-white polka-dotted skirt. Her partner pro tem, the Marquesa de Saltillo —a blond beauty from Seville—is in surah pants and scalloped, embroidered overtop.

Mrs. Frederick Melhado, *far right, above.* For several years now, Mrs. Melhado's summer uniform has been a version of the sleeveless, one-piece jump suit she wears here, at Southampton—designed by her to suit her own small figure, and made by her dressmaker in various fabrics. On hand, at last reports, were five or six in the prettiest sprigged, flowered cottons for daytime; two in bright-coloured silks for late-day; one in thin, spangled sari material for evening. There'll be more.

Baroness Thierry van Zuylen, *far right, below,* at Deauville, has four versions of this tunic (the prototype came from Givenchy)—above-knee length, slit at the sides, with three-quarter sleeves, round neck. Here, printed cotton —worn, as always, with narrow pants. Baroness van Zuylen is also intensely loyal to a turban, originally from Paulette, now copied eleven times—in silk, organdie, jersey, linen.







Mrs. Watson K. Blair, *above,* sunning at Southampton, all in white . . . white knit golf shirt, white stretch pants, Adolfo hat of white cotton; her mane of ash-blond hair pulled back, tied up in one of her husband's white handkerchiefs.

The Fürstin von Bismarck, *centre right,* a blond beauty, and her enchanting teen-age daughter, the Gräfin Gunilla von Bismarck, riding donkeys on the beach at Marbella . . . wearing the gaily-printed cotton shirts and shorts they live in all summer.

Mrs. J. Lionel Warner, *below right,* a young, dark-haired Californian with startlingly blue eyes, adores Moroccan caftans for evenings at home; her favourite, this one of yellow-and-white striped heavy silk, edged in yellow braid. On her table in Montecito: her own bread baked in a round loaf, flavoured with lemon rind.

Señora Ignacio Coca, *left,* at her villa at Los Monteros, near Marbella, with her children: from top, Iñigo, five; Borja, three; and Alvaro, two. Señora Coca, a tall, slim honey-blonde with marvellous hands and feet, often wears this turnout at the beach—a black turtleneck pullover, black-and-white striped pants. Her husband is the Madrid banker who launched the Los Monteros development—a hotel, on the site of an old hunting-lodge; charming villas with swimming pools; gardens, tennis courts, a beach club, a golf course, all shaded with pine and eucalyptus.

Mrs. John B. Ryan, III, *far left,* wears a variation of this "uniform" most of the time, winter and summer—a straight, shifty little dress-shape made by her dressmaker in printed and solid-colour silks, in cottons and linens, in gauzy sari materials for evening. Recently, they updated the design with squared armholes. . . . Here, Mrs. Ryan wears it in printed silk—with a white turban, pale textured stockings—in her New York apartment, famous for its collections of small, enchanting objects; its flowers and butterflies in brilliant, shimmering colours, on sofa-pillows, curtains, walls.

THE BEAUTIFUL PEOPLE: SUMMER LOOKS THEY LOVE

THE BEAUTIFUL PEOPLE:
SUMMER LOOKS THEY LOVE

BEAUTY TIPS FOR SAVVY TRAVELLERS

What can you tell the savvy traveller that she doesn't already know? Nothing (she invented the game, after all), excepting possibly this. That wherever she goes, people *there* will press upon her the news of their current crazes in beauty services—addresses of the latest "secret" wonder-workers for face, body, hair, health. Which of course she'll follow up—avidly. And in return, those same good friends in Paris, Rome, London, Madrid, will be wild to know what new U.S.A. beauty goodies she may have brought along in her luggage. So wild to see them, try them, know all about them that there's really nothing for it but to hand them over. She'll have to haul out her juicy jar of the famous American face cream with the absolutely-exclusive ingredient. She'll have to offer up her bright ribbon-band sunglasses with the wide-set one-piece lens. She'll have to part with—bravely, but what else can she do; they've been such dears!—the unique little refillable mascara wand she bought the last time she was circa the Beverly Wilshire Hotel. . . . Beauty things for which European friends are also currently cabling are these: suntan-fakers—the gels with stains that spread evenly on the skin and are waterproof. Suntan-without-sun lotions. Knee makeup help—for which the most readily dispatched answer is the product called Spotlights, a jar of foundation-looking lotion with low but taut-fitting gloss. Purse-size hairsprays. Purse-size anything—mouthwashes, spray-form, big hit. Scented towelettes, especially those scented with French perfumes. Liquid-eyeliner fixative in an eyedropper-stopped bottle. The water-powered gadget that strengthens gums, helps teeth. White liquid eyeliner. Brush-on eyeshadows. Our compacts. . . . And duplicates of all, *all* the see-through vinyl cases in which she encases her cosmetics, lingerie, shoes. . . . Men's "makeup" products including a pick-up masque that's scented, silicone-d, invisible when at work. Men's hand lotion. . . . Specific shades of lipsticks made here (they swear the shades aren't quite the same in Europe). . . .

And what in return? Right now, in Paris, all the standing loyalties still stand—Alexandre, Carita, Elizabeth Arden, et cetera. And all the women want the impossible—long loose hair streaming down at night, and short hair for day chic (hence the boom in wigs for day). But also entered in the best address books are the likes of these: Elrhodes, a cosmonaute-space salon for futura-looking hairdressing. Jacques Déssange, where the tinted wigs are moving out in droves. And the Charles of the Ritz salon, especially since word has got round that four of Vidal Sassoon's hairdressers have been installed there to meet the enormous French demand for the vrai Vidal cut. For special needs, these names appear to be current treasures in Paris: for a good fake fingernail, or ten of them, Nathalie (at Maurice Franck's hair salon). For a sensational pedicure, Tchang at Carita; superb manicure, Elizabeth Arden's Tuan. For "André Malraux's masseuse," Madame Tulman at Rue Marbeuf. For the oxygen inhalations claimed to make one walk on air, Payot, Rue de Castiglione; Les Thermes Marins, Rue de la Paix. For facial treatments, the usuals—you know them—but also Ingrid Millet at Square Gabriel-Faure; and surprising to Americans who think of Guerlain as fragrance only, the facial services of Guerlain, Rue de Sèvres. . . . For "Sophia Loren's skin-care hangout," the salon of Madame Renée Guinot, who uses only plants and fresh flowers made into skin preparations before one's very eyes—eyes presumably brightened also by oxygen inhalations that go on meanwhile. . . .

In Rome, a pair of sisters called Alba e Francesca (Via Condotti 61) have all the smart Romans vying for their hairdressing services—which consist of ideas not in the least mezzo-mezzo, but all out; ponytail chains of fake hair; showers of pingpong balls covered with hair. Enzo at Istituto Castelli is the boy for the geometric cut in Rome; good also for toupets. The toupet being bought right now, by the way, is long loose hair with white streaks. . . . The other Roman beauty palazzos hardly need mentioning: Elizabeth Arden's salon, which spawned the famous Pablo; Eve of Roma, where the makeover is done every day of the week—splendid facial treatments, eyelash dyeing, the "original" glow makeup, hairdressing. . . . Secret beauty recipes change by the hour in Rome—begun by the beautiful Donna Ines Torlonia, the fashion for having one's hair washed with San Pellegrino mineral water. . . . Filippo's following remains strong: his hairpieces are still among the best. . . . But for some of the most remarkably un-wiggy-looking wigs in the world, many women stop at Milan, where the seven Vergottini turn out wonders. . . .

In London, Vidal Sassoon's cut has softened. His short geometric cut is more curved than angled, ballooning slightly on one side. . . . The two health farms in the talk are Forest Mere Health Hydro, Liphook, Hants. And, to be opened by Kenneth Shipman, whose specialty heretofore has been in art dealing, is the luxe new health farm to be called Buxted Park Hydro, near Uckfield in Sussex. . . . Mary Quant's new all white makeup will have made the London scene by April (the popularity of the Ultra-Tan Solarium—143 Knightsbridge, SW 7—notwithstanding). . . . Health food shops open daily in London; newest one, in Chelsea. . . . British women are rediscovering English fragrances—the pure flower scents of Floris; of Taylor of Sloane Street (the non-English seem to have got these likings across). . . .

In Madrid, they'll tell you *not* the name of the obliging woman who comes to do their three-times-a-week body rub; but they'll gladly tell you what's used for it: almond and coconut oils. Current belief in Madrid is that Vitamin H tablets daily keep hair from greying—your U.S. doctor may supply an argument. He may suggest, too, that if you're going to be susceptible to the European habit of having a vitamin B12 shot every time you feel a little less than energetic, you a) shouldn't; or b), if you insist, at least be sure your doctor sends you off with disposable hypodermic needles. They're almost unheard of in Europe. The savvy traveller ought to know the great harm used needles can do—whether they're shooting penicillin or vitamins into your muscles.

Mrs. W. Palmer Dixon, *above left*—slender, dark-haired—in a favourite summer uniform: immaculate white sharkskin tunic by Jax, white duck Pucci pants ("early Pucci"); peanut-straw hat by Adolfo, Knize scarf added as a hatband; white Belgian moccasins. Everything but the moccasins at least five years old, still going strong . . . here, at the Dixons' summer place at St. James, L. I. **Madame Jean-Claude Abreu,** *far left,* a young blond beauty, American-born (the former Mary Sargent Ladd), now a Paris hostess of renown . . . shown here at Cannes. Her summer uniform: pyjamas, with full Siamese trousers for evening—these in printed silk jersey with a halter top. For day, she often wears straight-legged pyjamas, sleeveless tops, in boldly-checked silks.

Señora Luis Miguel Dominguin, *below left,* wife of the famous bullfighter, well-known herself as the Italian actress, Lucia Bose. For her, Elio Berhanyer made this marvellous skirt copied from a bullfighter's cape—brilliant magenta, lined with saffron yellow—which Señora Dominguin wears for evening with a variety of different tops, so it's almost a one-skirt uniform. Here, it's worn with a black, sleeved top, on the Marbella beach.

BEAUTY bulletin

BEING HELLO-ED ON THESE PAGES: TRENDS WITH A FUTURE; NEW MAKEUPS TIMED APRIL 1

All over the fashion world, the cry is for paler suntans. Biscuit, honey—but never tough brown. The next big trend: to "sometan lotions."

Some tan is wanted—year round if possible; especially as clothes open up new cut-out areas. But wanted not at all, any more, is the tough, fried suntan that's the product of raw oils, too much sun, too little knowledge. Only the youngest skins can survive that kind of treatment. There's a move on, therefore, to make this the year of the "sometan lotions"—our word for the lotions that let you tan, but less drastically. Sometan lotions have been around for years under various names and labels—some of which, we have to admit, have been less than bell-clear about their purpose. Read labels. Take your time getting your tan. And if you're in a mad rush for some colour to wear by next week end, get it the other way: with a lotion that works on the suntan-without-sun principle.



In Paris: squared-off filing for fingernails. Oval tips have lost out to this newer shape—which gives, even to fingernails of considerable length, the look of a more modern grasp of life. Who began the new nail fashion in the first place is something we can't quite nail down—but the most readily-offered-up suggestion is that it was Anouk Aimée. The school of painting that seems to be a part of the new squared-off look is this: two coats of a rather chalky white varnish, thoroughly opaque. One possible side effect of squarer nails: less breakage-tendency.

LIPSTICK WITH ITS SIGHTS RAISED—MORE COLOUR PLUS MORE SILVERINESS

How do you give the mouth more vitality, make makeup look newer—but not abandon the young softness that is the mouth of today? You work at it. Ask Charles of the Ritz, whose two new lip colours appear at right. On the mouth, pinked-silver Moonlights. Reflected in the cube, shimmered coral Sunlights. Together they're called Off-Shore Lights. And they're a third colour, and very good, when worn together. . . . Mirror bracelet by Antonio: at Bonwit Teller.

AVEDON







BEAUTY bulletin

MORE OF THE BEAUTY TRENDS BEING GIVEN A GOOD-SIZED HELLO AS THEY GATHER MOMENTUM, OR APPEAR FOR THE FIRST TIME EVER, THIS APRIL 1

Coiffurechiefs are taking over for day where hairpiecing leaves off—wherever, whenever the hair needs total coverage of some attractive sort. (After swimming, before hairdressing, for obvious example.) An outgrowth of the scarf-hat idea, but with immense new ingenuity, coiffurechiefs are turning up from every major milliner—and the suspicion is there's been some studying of origami, the Japanese art of paper folding. One printed silk coiffurechief is boat-shaped. Prow and stern meet on the most flexible of grounds; they can tie turban-like or float. Another is an envelope; the head goes in a slit at the side, and tucking, wrapping proceed from there. Still another, in stiff white organdie, is cut like a long sleeve—the tapered-down end freelances to tie, float, wrap, whatever. The big charm: none of these crushes the hair. . . . For swim-cap news, see page 96.

SUNGLASSES ARE UP TO THINGS. SO, INDEED, ARE SPECTACLES—FOR WHICH, IT SEEMS, THE SKY'S NO LONGER THE LIMIT: MARS, VENUS, AND MOON ARE MORE LIKELY INSPIRATIONS. THE MORE FUTURA-LOOKING, THE BETTER. THE MORE EXTRAORDINAIRE, THE SUCCESSIER. DON'T UNDERESTIMATE THE EFFECT ON EYEWEAR DESIGNERS OF THE ITALIAN FILM, THE TENTH VICTIM. SPECTACLES ARE HEADGEAR NOW. . . .

Reported thrill in Paris: navy-blue fake lashes, the like of which the U.S.A. already knows. It could be navy blue's new fashion status that's put the lashes over in Paris. Next question: navy-blue hair?

WHAT'S THE SITUATION WITH BANGS NOW? BLINDING—OR ELSE. AN EYE-COVERING FRINGE, OR BOWL-CUT BANGS ARE THE GENERAL NEW RULES. . . . WHAT ABOUT EYEBROWS? FULL, EXPRESSIONFUL—BUT PALE. PALED BEST BY BLOND EYEBROW MAKEUP.

The hello here is pronounced holloa, as in the hunting cry. Hence the French hunting horn which appears, below, to announce a new group of men's grooming aids by the great house of Guerlain. Called Habit Rouge, the news ought to be of interest to Vogue's readers, 77% of whom, survey says, "make the initial purchases of scented toiletries for their men." As is always the case with every new Guerlain formulation or idea, Habit Rouge reflects something of the Guerlain family's life. Fanatic staghunters, with a star dressage expert, the whole Guerlain family—cousins, wives, children—ride. Habit Rouge would then seem a natural addition. More about it all on page 112.

Face plan with a whiff of spring

Silky dark fake eyelashes with the slightest tinge of mauve. That's what starts the makeup at left out on its way—a way designated as The Romantic Look. The foundation makeup is half-tone rose. The eyeshadow is clearly blue. The lipstick, a fuchsia pink, is called Early Rose. It's one of the two new makeups by Germaine Monteil—the companion makeup, given more to coral lip-lighting, peachier skin, and fake eyelashes of the naviest blue. Lacquered cork necklace by Arpad: Bonwit Teller.

AVEDON

BETTMAN ARCHIVES



PAINTING SET FREE

The achievement of Turner

BY LAWRENCE GOWING

Great artists are always to some degree mysterious. But hardly any of them has sprung such a surprise as Joseph Mallord William Turner. He intended to astonish from the start, and for the best part of a hundred years posterity could not forgive him. He began, in the first years of the nineteenth century, by pandering to the taste for the astonishing. But before the arbiters of taste had time to get used to his shameless brilliance he turned the tables on them. He confronted them with something more astounding than the terrific subjects of romantic painting—the rude fury of paint itself.

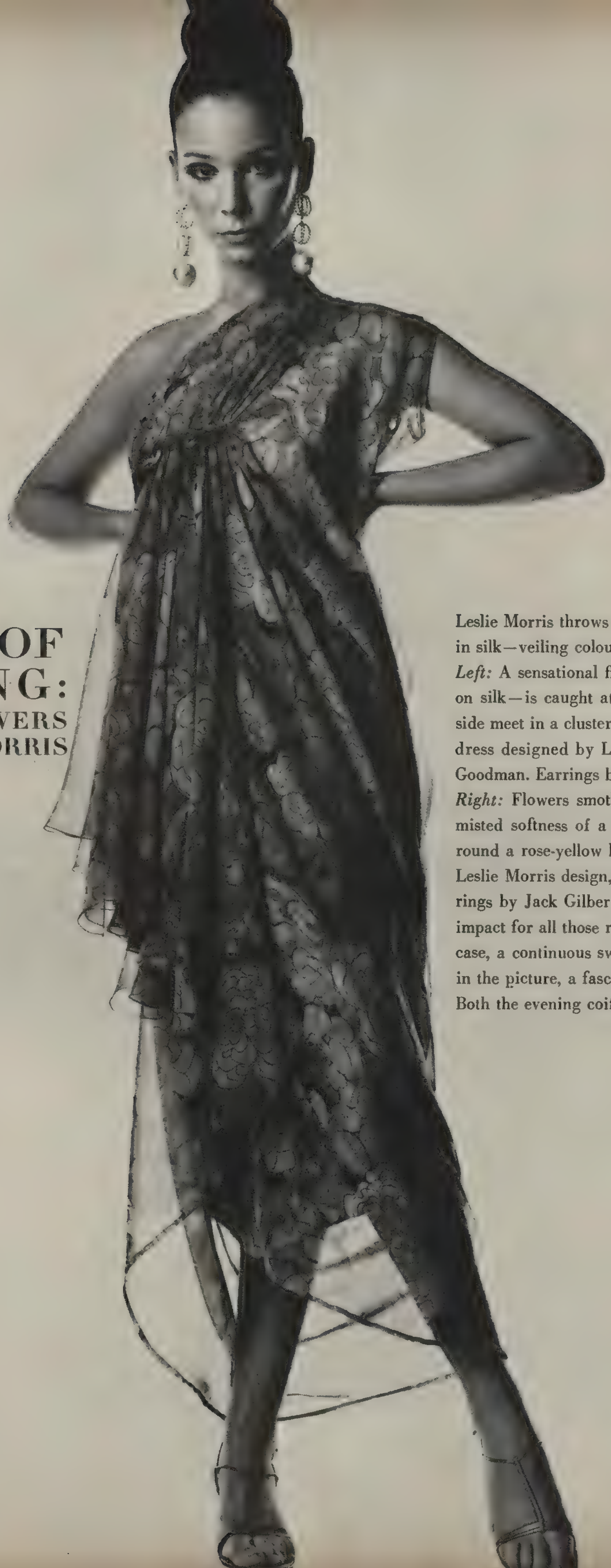
Paint had been a polite means to an end; suddenly it was the whole rough substance of a picture. People began to think he was mad, but this was no more than the start. It was, in every sense, part of the act, and though the act of painting was the heart of the matter for Turner, as it had never been for a painter before, it was linked to an equally original insight into the (Continued on page 198)



"MOONLIGHT, VENICE"

9 11/16" X 12"; COLL. BRITISH MUSEUM

Turner, who had "a shameless brilliance," painted this quavering watercolour about 1835, sixteen years before his death. Now, this moonlight scene is part of the remarkable exhibition, "Turner: Imagination and Reality," at The Museum of Modern Art in New York until May 22. No other museum will have these Turners, lent with impressive generosity by London's National Gallery, The British Museum, and The Tate Gallery. The choices were made by Monroe Wheeler of The Museum of Modern Art and by Lawrence Gowing, the scholarly Keeper of British Paintings, Tate Gallery. *Note:* The reproduction here is slightly larger than the original.



ORDER OF EVENING:
VEILED FLOWERS BY LESLIE MORRIS

Leslie Morris throws a mist of chiffon flowers over their replica in silk—veiling colour's intense impact with ravishing restraint. *Left:* A sensational flower spill—hushed on chiffon, shimmered on silk—is caught at the bosom, as slanting neck and swirling side meet in a cluster of asymmetric folds. Bright-flower evening dress designed by Leslie Morris; made-to-order at Bergdorf Goodman. Earrings by Mimi di N. Golden sandals by Julianelli. *Right:* Flowers smothered over chiffon, over silk intensify the misted softness of a beautifully subdued dinner suit—curving round a rose-yellow bodice, nestling yellow roses to the floor. A Leslie Morris design, made-to-order at Bergdorf Goodman. Earrings by Jack Gilbert, also at Bergdorf Goodman. The unveiled impact for all those roses: DuBarry's Glissando Lipstick—in the case, a continuous swirl of glistening petal shades (Sepia #4); in the picture, a fascinating new dimension of iridescent colour. Both the evening coiffures are by Degar of Coiffures Americana.

PENN



ORDER OF EVENING: JEWELS FROM SOPHIE

The gathering mists at Sophie, *left:* yards of pale taupe chiffon shirred up under a high tucked bodice and spilled straight to the ground —all slender flow and bare shoulders, over which Sophie flings a tiny twinkling chiffon bolero crusty with jet and fringe. The long glittering triangle earrings, from Jack Gilbert. *Right:* A short, flower-packed jewel of a dress in off-white chiffon shimmered in crystal beads with a scalloped hem and a film of chiffon tied over the shoulders. Costumes on both pages, by Sophie, custom made at Saks Fifth Avenue. Both evening coiffures by Werner of Saks Fifth Avenue. Earrings, this page, by Charles Elkaim.





STEAL-SCENING WITH HEPBURN & O'TOOLE

QUICK TAKES ON A FAKE THEFT OF FAKE ART AT THE FILMING OF "HOW TO STEAL A MILLION"

BY VIOLETTE LEDUC

The last minutes before five o'clock in a French picture gallery. Room after room reverberates with the custodians' shouts: "We're closing now." The footfall of the last visitor echoes loudly, then dies away in the distance. Twilight begins to take charge of the pictures. The colours will linger as long as the last glow of a wood fire before they are extinguished.

Darkness was descending slowly over the masterpieces as I walked slowly through the rooms of the Galerie Kléber-Lafayette after closing time. In a circular court, the velvet of couches and settees was sinking into a morass of dusk as dead leaves bog down into a miry compost; a Renoir nude was being slowly engulfed in shadow; the haunch of a naked body, still unsubmerged, shone like a drifting spar of light. Some flowers by Van Gogh were fading; the liquid blue of a Picasso mother and child still held out heroically on the edge of the gathering gloom; Miró's geometrical jigsaw puzzle triumphed over the confusion of day and night; a composition of Delacroix's was drowned in its browns and sepias. The frames, with their scrolls and gilding, standing guard over the paintings, made me aware of all the hazards between the palette and the brush, between the brush and the canvas.

These admirable pictures, admirably framed, were fakes. The fictional Galerie Kléber-Lafayette was part of a film. I had come to see the triumphant feats of a copyist in a museum within the interior of a film studio. A gigantic labour. This copyist is a young modern painter. He also copied Degas, Gauguin, Monet, Bonnard, Staël when his friend Alexandre Trauner, who designed the sets for the film, so decided.

Alexandre Trauner directed the painter; he advised him to copy with great freedom, to get into the skin of the person. Monet used to paint in one spurt. The young painter copies Monet in one spurt. He tells me this in his little workshop, up in the attics of the studio. He opens albums of reproductions, he talks with warmth and simplicity of Vincent Van Gogh, he shows me that he needed two Picassos of the Blue Period for the mother and child that will be seen in the film. "Everything is useful, everything is enriching," he winds up as he closes the album. Certainly. Van Gogh used to paint Millets. Nevertheless, without Alexandre Trauner, friendly, severe, efficient, he would not have become so excited. . . . His voice drowns the stuttering of a mechanical drill, his friendship for Trauner exalts him: It is no longer a copy I am looking at. Modestly, the young painter replaces his with other albums: These majestic windows, this street, this dream of a street—the perspective—these roofs, these skylights, this bewildering trompe l'oeil, this grey as classic as a piece of harpsichord music, in other words the Élysée seen through the panes of the Galerie Kléber-Lafayette, who is it by?

"Why, by Alexandre Trauner," exclaims the young painter. "Do you like it?" he asks me with emotion.

In one of the film studios of Boulogne you only need to go down a few stairs to pass from painting to sculpture. The sculptor Tamassi is anything but niggardly in his speech. Wherever I go in Tamassi's studio, I see this famous piece of sculpture by Cellini which Peter O'Toole will steal in the film. I see it on the walls, on the tables, on the workbenches. Mr. Tamassi is a copyist who also remains free. That ear, that shell of infinite delicacy . . . in which the ocean must throb and sing and foam, that curl, that motif, that aristocratic pencil stroke turned into sculpture, they are all pure Cellini. To produce so much delicacy from a block of marble is not easy. You have to use modern technique, you have to work almost to a millimetre with a dentist's drill. Mr. Tamassi loves marble as a horticulturist loves his frailest plant. He strengthens it, he supports it. If the marble is maltreated, he feels ill, and it is the suffering of the marble that he feels. I should have thought (Continued on page 200)

Audrey Hepburn and Peter O'Toole, closeted—on the set of *How to Steal a Million*

TERENCE O'NEILL

THE SPRING COLLECTIONS IN ITALY

Italian brilliance flashes this spring with Far-Eastern lures, shaping marvellous pyjamas, dresses, coats—clothes that dazzle on impact. Emilio Pucci, this page: Pyjama with one swinging side that flares down from the shoulder in a fluid blow of line. The other side shows a little tank top over a narrower pants-leg. All, of fuchsia silk. Fabric by Mandorli. Pyjama at Saks Fifth Avenue. Photographed at Villa Lante della Rovere, in Bagnaia. Mila Schön, opposite: Pyjama turnout in fabulous checkerboard embroidery—gilt beads, pearly beads, on white silk. The blouse and scarf, of white organza. Fabric by Taroni. At Bonwit Teller; Neiman-Marcus; I. Magnin. Shoes by Silvia of Fiorentina. Shown at the Palazzo della Civiltà, Rome. All the coiffures in the Italy pages, by Vergottini of Milan

HENRY CLARKE



Valentino, above: Spectacular giraffe-printed cotton—wide-striding pyjama pants and a long coat with rolled collar. The blouse, cropped short over a bare midriff—brown cotton jersey. Costume of Forneris fabric; at I. Magnin. Jewellery by Coppola & Toppo. Forquet, opposite: A long burnoose of double-faced wool, in sprawling stripes of beige-white-yellow; inside, a print of different stripes, same colours. Burnoose of fabric by Botto; at I. Magnin. Both costumes, photographed at the Fontana di Trevi, in Rome.

HENRY CLARKE

ITALY



ITALY

Fabiani, this page: Swinging, twinkling, *fluttuante*—the Italian ripple of a short evening poncho of white crêpe, cut with a high neck, sloping fullness; the long sleeves embroidered in silver-and-pearl-like beads. Dress: Forneris fabric. Photographed at the Villa Lante della Rovere, in Bagnaia. Galitzine, right: The Italian idea of bareness—a great slanting flash cut away at the side of a long white piqué dress, the small top crusted with coral embroidery. Dress, of Satam fabric; at I. Magnin. Photographed at Piazza Navona, Rome. On both pages: jewellery by Anna Dora; shoes by Magli.

HENRY CLARKE



ITALY

Forquet, left: Striped silk dress with a separate scarf; reversible coat of double-faced wool in variations on stripes. All stripes: cocoa-grey-white. Costume of Botto fabric; at I. Magnin. Earings by Mimi di N. Hat by Canessa. Barocco, upper right: Late-giorno dress of double-faced crêpe—white with a panel and low belt of black; high funnel-shaped neck. Dress of Gandini fabric; at Jordan Marsh, Boston. Shoes by Domus for Barocco. Photographed at the Palazzo della Civiltà, Rome. Forquet, lower right: 7/8-coat and skirt of heavy textured cotton, printed in wavy stripes of white and beige. Beige linen blouse. Costume of fabrics by Duca d'Oria; at I. Magnin. Earrings by Mimi di N. Hat by Canessa. This, and the costume at left, photographed at Villa Lante della Rovere, at Bagnaia

HENRY CLARKE



FRANCO RUBARTELLI

PURE DIAMONDS: ONE AND FORTY SOLITAIRES
PURE DALLIANCE: RED AND FUCHSIA CHIFFON

The solitaire jewel, the necklace of solitaires, *above:* pure diamonds, a spontaneous combustion of cut and carat. The necklace is a single strand of forty mine-cut diamonds, 105 carats in all. The jewel is a blindingly bright pear-shaped stone and alone weighs 59.58 carats (burdens borne lightly by a five-year-old Polynesian child). Diamond jewels by Harry Winston.

Toying with the whole idea of evening, *opposite:* pure silken dalliance billowed in red chiffon over fuchsia, and touched off by the coquetry of a bow. Long evening dress designed by Hanae Mori, to order at Bergdorf Goodman.

JACK WARD



In Houston, Texas, the John de Menil house at night has its own magic, revealing its heart—a covered courtyard with jungle growth and a special canopy beyond the living room where fifteenth- and twentieth-century art rest casually together.

COLLECTORS' HOUSE

IN THE JOHN DE MENIL HOUSE A GREAT RANGING ART COLLECTION

BALTAZAR KORAB







COLLECTORS' HOUSE

THE DE MENILS' AFFAIR WITH ART

BY JAMES JOHNSON SWEENEY

"You may not like it, but it is serious and you have to take it seriously," Father Marie-Alain Couturier, the famous French Dominican, warned two young people in a New York art gallery twenty-five years ago. They had as much as said to him: "This is going too far," when he had confronted them with a characteristic New York exhibition of those wartime years.

Today in the house of Mr. and Mrs. John de Menil, in Houston, Texas, designed by Philip Johnson, a painting by Mondrian flanks a Magritte; a Max Ernst, a Dubuffet; a Chirico, a Picasso; a Zurbarán, a Desiderio; while Cycladic, Mayan, Dogon, and New Guinean wood carvings, terra-cottas, and marbles mingle with provincial French tables, Charles James couches, Belter chairs.

The De Menils were devoted friends and admirers of Father Couturier from the prewar years until his death in 1954. And it is not strange that the enthusiasm, critical judgment, and breadth of viewpoint which was to make it possible for him to bring together works by Léger, Matisse, Lipchitz, Lurçat, Chagall, Braque, Bonnard, Rouault in the church of Notre-Dame-de-Toute-Grâce in Assy, France, should have opened the doors for the De Menils to an equally wide interest.

The ground, however, had been already prepared. The great Flemish Exhibition of the early thirties in the Musée de Jeu de (Continued on page 189)

Above: Mrs. John de Menil, now Chairman of the Art Department at the University of St. Thomas in Houston, with the famous painter Max Ernst in a photograph taken in 1952.
Left: The living room with its extraordinary two-way view of both the terrace and the patio, and through the patio to the entrance. At the left, a second-century B.C. Greek Aphrodite. Near the fireplace, a wingless, Sienese fifteenth-century Angel of the Annunciation. Over the fireplace, an important 1954 Dubuffet, "Le Désert Rose," flanked by a Paul Klee and a Max Ernst. At the right, a high, curving African wooden snake of the Baga tribe. Through the patio glass, an immense painting by Monsu Desiderio can be seen in the entrance. *Note:* Both the sofas were designed by Charles James, but the heptagonal ottoman by Mrs. de Menil.





COLLECTORS' HOUSE

Paume had opened their eyes to art outside that familiar in the traditional French homes. Christian Bérard's paintings, with their hint of the contemporary but still close enough to the conventional to be easily acceptable, served to ease the way. Mildly different, not shock, no risk of shock. But it was eventually through looking at the freshest contemporary works with Father Couturier, in "taking them seriously with him, because they were serious," and in listening to him discuss them sensitively, enthusiastically, and contagiously that the De Menils' inquisitiveness was aroused and their appetite whetted. The result was "an affair with art" which was to deepen and to widen with the years.

Today, evidences of their continuing enthusiasm show themselves in various quarters of the country as well as Texas. John de Menil, in addition to his association with the Museum of Fine Arts of Houston, now as trustee, now as member of the Advisory Board, and frequently as donor in fields as widely diverse as the Egyptian, the Oceanian, the Hellenistic, in contemporary American and European art and in the sponsorship of museum publications, is a trustee of The Amon Carter Museum of Western Art in Fort Worth, a trustee of The Museum of Modern Art in New York, Vice-Chairman of The Museum of Modern Art's International Council, and a trustee of New York's Museum of Primitive Art. Dominique de Menil is Chairman of the Art Department of the University of St. Thomas in Houston, in which rôle she has conducted a regular undergraduate seminar in art history and organizes periodic exhibitions in the University's Jones Hall. (Continued on next page)

Left: Mrs. de Menil in the living room, photographed through the inner courtyard glass walls.
Far left: The courtyard of tropical trees—bamboo, rubber, banana—and fishtail ferns. The Joseph Kurhajec sculpture, "Vanishing Bison," is made of welded steel and buffalo skin.

PHOTOGRAPH, OPPOSITE PAGE: BALTAZAR KORAB.
THIS PAGE: HENRI CARTIER-BRESSON.



COLLECTORS' HOUSE

All this did not, however, come about suddenly. Dominique's early training had been in the field of science, principally in mathematics as the daughter of Conrad Schlumberger, the physicist and younger brother of Jean Schlumberger who with Gaston Gallimard in 1909 in Paris founded the *Nouvelle Revue Française.* A third brother, Marcel, an engineer, had invented with Conrad an electrical logging device for evaluating the geological formations encountered in drilling oil wells. With the war of 1939 Schlumberger interests led the De Menils to the oil centres of Caracas and from Caracas to Houston. During the war years Dominique de Menil organized in Trinidad local craftsmen for the manufacture of ecclesiastical objects in an effort to raise the Saint Sulpice and Barclay Street level of taste in church furnishings. By the end of World War II Dominique and John de Menil were in Houston with a family which had already outgrown the saltbox house where they lived in the River Oaks section.

Where to find an architect? The sculptor Mary Callery suggested Mies van der Rohe. But such a commission appeared to the De Menils at the time somewhat too ambitious. They were still haunted by a nostalgic recollection of the old plantation house they had owned in Caracas. Mary Callery's second suggestion was Philip Johnson.

At the time, Johnson was Director of the Department of Architecture at The Museum of Modern Art in New York. He had already built his walled-in Cambridge, Massachusetts, house, was building his glass house in New Canaan, Connecticut, and had finished one larger than either of those in Minneapolis. The De Menils, knowing his architectural approach, were attracted to it. They (Continued on page 199)

Above: The effective geometry of this rosy-pink brick-and-glass house, designed by Philip Johnson. To protect the tropical inner garden, Howard Barnstone designed a central canopy of translucent plastic; actually double-crossed barrel vaults. *Right:* Paintings and objects in this house are often moved about, some going off to loan exhibitions, some to other rooms in this special house, some to the De Menil house in New York City. Here, in this view of the living room are shown Belter chairs, and, over the piano, a René Magritte painting, "La Clef du Verre."

BALTAZAR KORAB



COLLECTORS' HOUSE



Everywhere in the John de Menil house there are books—on the floor, on chairs, or on shelves, interspersed with small sculptures, perhaps a small Eskimo bone mask. *Top, left:* In a son's bedroom, a Magritte painting, with, below it, a figure of Napoleon in biscuit Sèvres, which once belonged to John de Menil's father. *Bottom, left:* Hallway, lined in striking magenta felt, more Belter chairs, and a Jim Love sculpture. *Right:* The kitchen is one of the best rooms in the house, attractive, gay, comfortable. Pioneer Germans in Texas made this rare table of pecan wood. The hanging scale is brass, the chairs nineteenth century, and the painting of flowers in pots by Van Hamman y Lion is seventeenth-century Flemish.

BALTAZAR KORAB



HELEN AND ROBERT MOTHERWELL

A SECOND FAME: GOOD FOOD

BY NINETTE LYON

In the New York City brownstone where Helen Frankenthaler and Robert Motherwell live, every room reflects this famous couple's devotion to art and delight in agreeable living. Motherwell and Frankenthaler paintings blend with a fascinating collection of works by major American painters, of bronzes by Matisse, Degas, Rodin, Miró, of steel by David Smith. Pale-blue ceilings and chalk-white walls give a Mediterranean feeling of light and space. With polished wood counters and overflowing larders, the enormous kitchen has a comfortable country air about it; so does the glassed-in dining room with its Italian tile floor, its garden view. As the Motherwells talked food, it became apparent that this was the domain of gourmets who are also practising cooks.

Mr. Motherwell: "Most young artists, being both poor and sensual, learn to cook well; and when out, to dine in inexpensive Chinese restaurants. But as you learn to like wine, wine cookery becomes imperative, and *that* you learn not from the Chinese, but the French and the northern Italians. English and American cooking mostly goes better with beer, a lovely liquid. Any cuisine is good if it is true to itself: American hamburgers are marvellous, because we understand them; so are omelettes in France everywhere, because the French understand them."

Mrs. Motherwell: "In New York City, where I grew up, my family had a great Southern cook. Her style was what I call 'high traditional American.' From her, I learned how to plan a menu and not to overcook things: In most kitchens the life is boiled out of food.

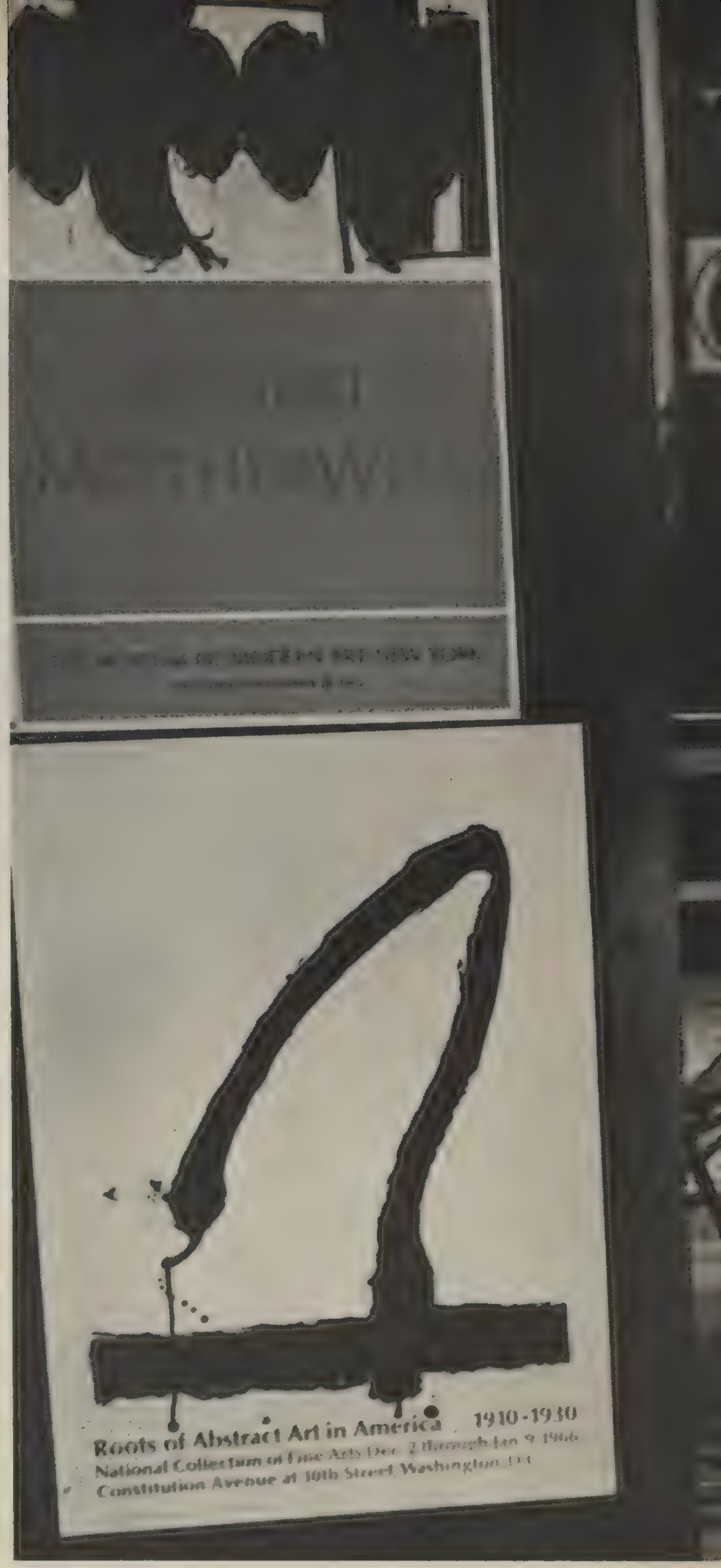
"Now in our own home, I am the lunch cook: I do egg specialties, aspics, and mousses. Bob is more the dinner cook, hearty and thorough. He does sole in vermouth, game, boiled meats, and shellfish. Very fussy—he doesn't care what he eats as long as it is cooked as it ought to be."

Mr. Motherwell: "My wife is a delicate and elegant cook. But like most modern women, she doesn't always watch while she cooks, as though a dish always is done at a predetermined moment. . . . We *must* cook separately, but (unlike when we paint) in cooking we share the same 'studio,' which creates conflicts because of the intensity of concentration."

Mrs. Motherwell: "We often disagree when we do the cooking together. Either we each must cook a whole meal, or I do the first course and dessert, and Bob does the main dish. He is proud of my cooking, and will exclaim when it is good. Then there are the times when he doesn't say a word."

Mr. Motherwell: "About wine. The rough-and-ready rule in the United States is red with red meat and cheese, white with veal, poultry, and fish. But our veal is not young enough, and red wine is born for our poultry and veal—so that I serve white only with fish or an occasional exception, such as blanquette de veau or chicken in champagne sauce. *When in doubt, choose red.* Wine lovers will embrace you!

"It is a pity that so few Europeans know our great *native* dishes—they soon settle here for steak! But what of Dungeness crab, razor clams, cherrystones, oyster stew, paper-thin, aged Smithfield ham, South- (Continued on next page)



DAN BUDNIK



The first fame of Helen Frankenthaler and Robert Motherwell is as painters, leaders in the great group known as the New York School, engineers in the revolutionary movement of Abstract Expressionism that carried around the world. In that painting adventure, the Motherwells work separately in separate studios, but hang their canvases together, with other painters, on the walls of their New York townhouse. Severe, austere, noble, Motherwell's paintings are, in the words of Frank O'Hara, curator at The Museum of Modern Art, "some of the most powerful, self-exacerbating, and brutally ominous works of our time." Sensuous, vibrant, flowing, Helen Frankenthaler's paintings have put her in the small group of first-class painters, a category without sex. (She will be shown at the 1966 Venice Biennale.) Married for eight years, the Motherwells (shown above in their kitchen) delight in good food, good talk, and the good life. And they have it. Right now the important retrospective exhibition of his work, first at New York's Museum of Modern Art late in 1965, is at the Whitechapel Gallery in London before it goes to Essen, Germany, in the summer and then to Turin, Italy, in the fall. A profound internationalist with a deep interest in French painting and literature, Motherwell, who has for a long time been a spasmodic lecturer at various universities, will lecture in the autumn at Yale on the writings of twentieth-century European painters. (He has, in fact, been writing about other painters ever since 1942 when he wrote on Mondrian, Chirico, and Pollock. A thoughtful, candid critic, he has written for Vogue). Next fall, when his show opens in Turin, Helen Frankenthaler's recent paintings will be at the exploratory London gallery, Kasmin, and later the Pasadena Art Museum will give her a retrospective. Both Motherwells are workers, he steadily, she in great bursts. When someone asked them what starts them working, she said: "guilt," and he said: "a sudden uncontrollable feeling."

ern chicken (marinated in milk, dusted in flour with celery seed, and deep-fat fried), Liederkranz cheese (with very thin Bermuda onion and dark bread), boiled lobster (the only civilized way), corn on the cob with sweet butter, fresh red salmon caviar, thick snapper (turtle) soup with Spanish sherry, black bean soup, peanuts, corn bread, clam chowder (New England style), Philadelphia scrapple, red-flannel hash, Indian pudding (hot, with vanilla ice cream), chile, shad-roe, barbecues, turtle steak, corn fritters, abalone, codfish cakes, popcorn, turkey, crab cakes, oysters Rockefeller, maple syrup, steamed clams, hot baking powder biscuits, pumpkin pie—not to mention Jack Daniels sour mash whiskey? Or pompano baked in paper? But tomatoes are native to America, and usually awful here: They are picked before they are ripe, and while they do redden, the taste does not change from green."

Mrs. Motherwell: "I have an enormous appetite, only one real dislike: Sweetened dishes which are not, by nature, sweet. Citrus fruit salads, or an orange glaze on duck. Tart should be tart, meat not sweet."

Mr. Motherwell: "My dislikes have to do with the way, or rather the wrong way, food is prepared, sliced, or even presented. An article ought to be written about thinness and thickness in food, and everything that has to do with texture. I also dislike large portions."

Mrs. Motherwell: "A lot of love goes into cooking, a great many sybaritic, luxurious, friendly feelings.

"I relax when I do informal meals. Asking Bob at eleven o'clock in the morning if he would like a cheese soufflé for lunch—that's how I enjoy cooking. But when I am tired from work at my studio, and know I have to prepare elaborate food for company, it's often a chore. Not so long ago I had planned a crab mousse with a green sauce for a dinner for fourteen. I woke up during the night thinking about all the more important things, and I got up and made the mousse then. You can imagine the irony of filling a huge fish-shaped mould at five in the morning!"

Here, five recipes from the Motherwells:

From Helen Frankenthaler:

Clam Aspic
for six

1 tablespoon unflavoured gelatine (one packet) softened in ¼ cup cold water
1½ cups vegetable bouillon
⅛ cup Italian vermouth
⅛ cup French vermouth
1 eight-ounce can drained, chopped clams
Heavy cream
White horseradish, grated

Dissolve gelatine. Add bouillon and vermouths to the mixture. Divide clams in individual moulds, and cover with gelatine mixture. (Clams will settle on bottom.) Put in the refrigerator to jell. Un-mould and serve with ground horseradish, mixed to taste with whipped cream. Serve with very pale dry Spanish sherry.

Spiced Pears
for four

4 large pears, not too ripe
Ginger the size of a nut
1 cinnamon stick
8 cloves
2-3 pinches ground nutmeg
4 tablespoons sherry
3 tablespoons raspberry jelly

Peel pears, leaving them whole and with the stems. Place them stem up in a pan together with peelings, spices, 3 tablespoons sherry, and water almost to the top. When pears are cooked (pierce with a fork to test), remove them and let the sauce boil down almost to a glaze. Strain sauce and peelings in a crude sieve, and add the fourth tablespoon of sherry. Bring raspberry jelly to a boil with 2 teaspoons of water, and pour over the pears. Add the first glaze just before serving.

Truffle Omelette
for two

1 ounce (or less) canned black truffle, chopped fine
4 eggs
3 tablespoons milk
1 tablespoon butter
Salt to taste

Melt the butter in an omelette pan. Beat eggs, milk, salt, and chopped truffles. When butter is bubbly and very hot, pour mixture slowly into pan, over low flame. When eggs start to form a pancake but are still very liquid, tilt pan, raise edge of pancake with a spatula, and let liquid run to edge of pan. Do this two or three times until eggs are almost set, keeping omelette loose, liquid, light, creamy in centre, encased in a golden "layer." Fold and serve. Top the centre outside with thin slice of truffle. (I think every kind of omelette should be "topped" with a sample of what lies within—e.g., a sliver of cheese, or herb, or ham.)

From Robert Motherwell:

"Pepper Duck"
(One duck for each two people)

Cover oven-ready duck with heavy coat of coarse, freshly ground pepper—tablespoons of pepper! (The pepper will become less pungent and more "nutty" during cooking.) Add salt. Roast a *long* time in slow oven, pricking frequently (3 hours, at 325°). Very crisp, fatless. Quarter with poultry shears.

Serve with fluffy dry white rice, red currant jelly, and a rich old French Burgundy or Bordeaux, say a Chambertin or a Beyechevelle, or a young Beaujolais.

Figs and Raspberries
with Port Cream
for four

1 box fresh raspberries
12 small (or eight larger) fresh figs, peeled
Vanilla extract
1 cup cream, whipped
5-6 tablespoons Ruby Port wine (essential)

Whip cream, adding sugar and vanilla extract to taste, plus Port. Gently mix with raspberries and figs. Follow with a *chilled* eau-de-vie, poire, framboise, or kirsch. And espresso.



DIAMOND BY HARRY WINSTON

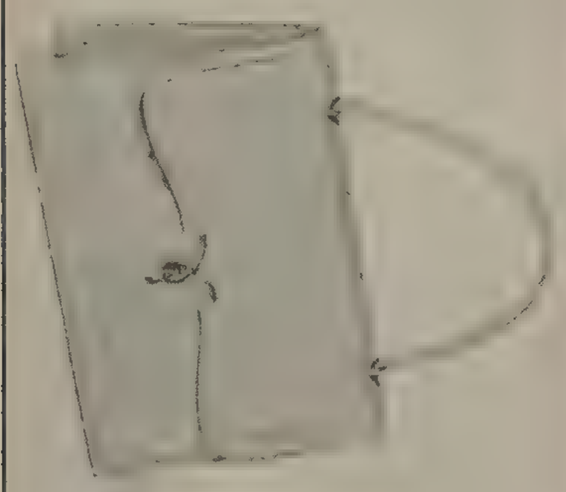
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Painting Set Free

(Continued from page 166)

idea of art. In private he was engaged in something that was at least as astonishing as the flamboyant public performance. He was taking the traditional styles apart and extracting their essence from them.

The essence was the effect of light. He studied the impression of light in nature, and by the time he was forty-four, when he made his watercolours of dawn at Venice, he knew as much about it as anyone before or since. No one ever transferred more of natural light to paper than Turner in "San Giorgio from the Dogana," but it was not enough. He was discovering that the essential light of painting is the light inherent within it—not a reflection so much as a re-creation, which stands apart, adding its own independent lustre to experience.

Turner was, in fact, instinctively aware of a basic difference which is at the root of art. Painting possesses nothing but physical material to set against the ethereal radiance of nature; it has only pigment—colour. His later work was based on an extraordinarily clear-sighted understanding. The reality of painting is its colour and its actual material. Its reference can only be symbolic; it is real in itself.

Turner set about paring away the descriptive husk of painting. He was in search of the kernel, the central reality. By the time he was sixty, most of his contemporaries had given him up as an incomprehensible eccentric. It is at just this point that he takes on a special significance for us now. The pictures that he exhibited were hardly more than the tip of the iceberg; it was the hidden mass of work which remained in his studio that sprang his ultimate surprise. In it the reality of colour was left bare of any other substance in a way that was unique before the twentieth century.

Looking at Turner's pictures of the yellow of dawn or the blue which he took, in the watercolour called "Moonlight," as an emblem of the fall of night over Venice, we become aware, perhaps for the first time in art, that the isolation of colour in itself is one of the major discoveries of man. To extract from the continuous range of light the purity of yellow or blue or red, the hues that command and comprise the rest, required the whole depth of human insight.

Turner had precisely "the disposition to abstractions, to generalizing and classification" that Reynolds regarded as the great glory of the human mind, though in a form which Reynolds would hardly have recognized. Quite early in Turner's career his pictures were already accounted "among the vagaries of a powerful genius, rather than among the representations of nature."

In certain watercolours he suspended altogether the definition of a specific subject, leaving almost everything in doubt but the positive existence of colour. The exhibited paintings began the same way; the act of defining a particular scene was postponed until the paintings were already hanging, and then performed with astounding brilliance.

Yet, even in the most private, least finished pictures there is never a sense of the detachment from outward reality that we now call abstract. On the contrary; Turner's independence allowed him to evoke with poetic freedom the whole material quality of the world. The material of art was its natural symbol. Often the flood of colour was identified with the sweep of water. The mist became incandescent in light. Foam and snow, steam, flame, and the sunset colour of blood were used like parts of Turner's palette, the means both of representation and allusion—at once real and metaphoric.

In the sensuous phase of his art, which reached its height when he was about sixty, the material conjunctions of the world were often translated into resounding chords of colour, yellow against blue, sea-green against orange-red. Then, specific colour gradually dissolved into a general medium of vision, like a bright vapour, the hue of lucent air. The colours entered and infused one another, spreading across the picture in rippling echoes. We watch the dissolution of separate physical existence. There is rarely any doubt about the things represented, but they are formed out of a common elemental medium that washes over them and through them.

In the late works the last barriers came down. Not only the specific subject, but the very separateness of painting and painter are forgotten; we are aware only of a spreading sense of identification in which the milieu that the painting sprang from and the feelings inseparable from it engulf us, as they engulfed the painter. In the last pictures of Venice, like "Procession of Boats with Distant Smoke," form is eaten away by the flooding light. It is diffused as if in solution, latent in the creamy vision, precipitated only in the clotted life that floats across the lagoon. Yet the subject is far from diminished; the sumptuous quality of the place, with its life that is like a property of water, is stronger and more memorable than anywhere else in all the innumerable paintings of Venice.

Painting, perhaps, is real to the extent that a dream is released and realized for us. Turner's fantasy was often of water; no doubt that was the reason why so many steps in his development involved Venice. But his dream was not always so idyllic. The terror of the sea had provided subjects from the beginning. He outgrew the theatrical extravagance, but the essential sublimity of the forces that hold man in their grip remained with him always. Indeed there is a sense of it in the all-embracing flood of light which envelops the scene, and the spectator too.

The later subjects of storm and catastrophe have a deeply personal significance; they make visible a dream of peril and endurance which is full of heroic exaltation. They express the full intensity of an emotion which is felt equally in the slightest watercolour showing the hues of flame and blood in a sunset.

The elemental drama that Turner painted was both real and imaginary, implying an imme-

morial depth of feeling. In every scene, as John Ruskin wrote, there is "some record of human power, partly victorious, partly conquered," and in the end the extremities of fate are in a strange sense reconciled.

The late works of great artists pass far beyond the reach of words. Yet we are conscious that in Turner's hands painting took on a transcendental quality—a quality that makes it far from incongruous that, a hundred and fifteen years after his death, he should still be the subject of a one-man exhibition in The Museum of Modern Art. It is certainly clearer to us now than it has been in the decades between.

The works that have been collected in New York show affinities with recent painting which are far less superficial than the parallels that are often called on to provide an ancestry for modern art. Turner was no one's ancestor; the effects of his influence were without exception dismal, and later painting developed almost independently of him. We value him on his own account; he was the first and in some ways the loneliest of the recognizably modern painters. It was as if he realized, long before it began, that the Impressionist experiment would demonstrate not only possibilities but limitations. Turner's real surprise was in store for the future, for he short-circuited the development of a hundred years. He discovered, in effect, that the deepest structure of painting is the structure of a dream; its pattern is the impulsive pattern of making.

It is a kind of narcissism to see only our own image in the past: Turner's artistic constitution was very different from that of any twentieth-century painter. He offers us another kind of support, the assurance that an extreme attitude and extreme beauties were implicit in the character of a whole tradition, waiting until a man or an age required them—an assurance that the past is with us, not against us. Whatever we are looking for in painting now, as likely as not Turner's astonishing insights can illuminate its meaning.

Collectors' House

(Continued from page 190)

commissioned Philip Johnson to design the house in which they still live in Houston. And while his design offered little resemblance to a Venezuelan plantation house, the architect provided an inner courtyard which in time has become overgrown with a jungle of tropical shrubbery. Curtain walls and sliding panels of glass, wherever physically possible, give one the impression of being out-of-doors yet shaded from the sun and protected from the heat by the almost universal Texas interior temperature controls.

Since the completion of the house in 1950 many changes have, however, taken place. Indoors these are principally due to the suggestions of the designer Charles James for whom the De Menils have a great esteem and whom they regard with admiration and a sense of debt. For, as John de Menil says: "Charles James has the courage and devotion to look for the difficult solution," and he taught us "to meet difficult problems in taste."

But Charles James's tastes in interior design were not those of Philip Johnson, nor were they in any way akin to those of Mies van der Rohe. Consequently Mies's furniture did not dominate the De Menil interior as it readily might have done in relation to Philip Johnson's architectural design. Dominique de Menil's liking for a mixture of the old and the new with the unusual took the upper hand. A Victorian model Steinway grand piano soon ate up a fifth of the sitting room; to this were added a Charles James "butterfly" sofa approximately half the size of the piano, a wide upholstered circular seat, and a galaxy of Belter chairs.

Characteristic of the Jamesian contribution, off the sitting room is a cupboard containing the requisites for mixing drinks, which is decorated with post-

(Continued on page 200)

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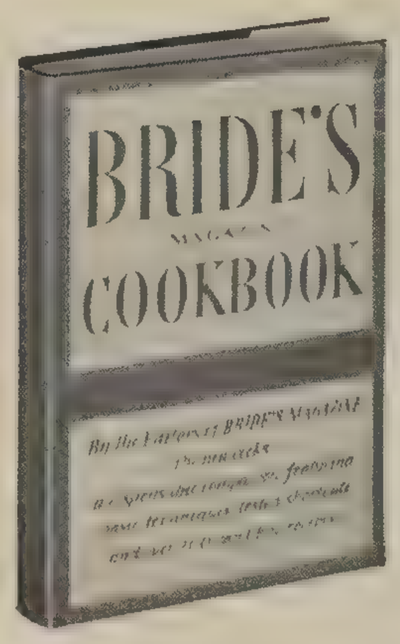
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Collectors' House

(Continued from page 199)

cards, invitations and miniature oil paintings by Braque, Chagall, Max Ernst, and others. Here, too, the personal tastes of Dominique and John de Menil give the contents variety and quality but also a simple intimacy which saves the total effect from any suggestion of preciousness.

Over the past fifteen years the De Menil house has had group after group of art objects, from various periods, in various modes, pass through it to the University of St. Thomas, to the Museum of Fine Arts, or on loan to exhibitions throughout the country. Today, however, Dominique and John de Menil are gradually becoming as interested in spreading the appetite for collecting to others as in satisfying it in themselves. One might even say that their enthusiasm is now taking a form of missionary compulsiveness. The University of St. Thomas and the Museum of Fine Arts have long benefitted from their personal activity as collectors.

But in the past two years Dominique and John de Menil have turned to another aspect of this interest—the stimulation and fostering of a group of a dozen neophyte collectors in Houston and in spreading to them the gospel: "You may not like it, but it's serious and you have to take it seriously." The De Menils hope that out of this initiation to buying and living with fresh artworks appetites will be fostered, and collections with them.

For the De Menils this is the beginning of a new period in their evolution as collectors—a new age ring in their tree of connoisseurship.

Hepburn & O'Toole

(Continued from page 173)

marble was stronger. But Mr. Tamassi's statuette has the strength and the delicacy of a summer breeze.

* * *

"Come and see the Ritz bar," Marielle and Christiane say to me. They drag me away.

Silence. They are shooting.

This silence all around the set is a religion. The religion of doing well what one has to do. I draw my breath more easily when the cameraman's eye is glued once again to the camera to retake the same scene. Wyler is impassive, Audrey Hepburn clears her throat with a deliberate note of annoyance, some extras while away time, the man in charge of the floor smiles at me, satisfied that the electric lights and bells have produced silence. I walk forward with tiny steps over a deep-piled wool carpet that I invent for my noiseless boots, and everything is more hushed than in a church. Standing or sitting, far from the set, we who see nothing are nevertheless assisting at the birth of a film while the same scene is shot several times.

I approach, I see the Ritz bar. Sitting at a table, Audrey Hepburn is waiting for someone. She is dressed in black lace. With that black tulle half-mask she is a Watteau character with a skirt modified to the length of 1966. Her minaudière comes to us from the neighbourhood of the rue de la Paix, her open-work stockings from somewhere on the rue de Sèvres. A dark toilette, a toilette as witty as the failles and taffetas of the fêtes galantes. That mask is suggestive. It is almost banditry. Masked to the tip of her little nose, is she going to attack the mail van of a train running through the Ritz? No, no, no. . . . She is waiting for someone and she is looking into her compact to see if someone is appearing, if someone is coming, if someone is joining her at the Ritz.

Click-clack, with the snap of solid gold, the compact is replaced on the table. She is still waiting, dignified even though cast adrift. That man drinking standing up at the bar, with his back turned to her, is perhaps the ghost of F. Scott Fitzgerald. A woman waiting for someone is

a strong story and a brief one. Couples go out, Peter O'Toole, irresistibly graceful, strolls in. You would think that his clothes had drifted on to him from the branches of a young acacia. His slender body quivers all over.

They start the scene over again; I withdraw. I go off and take the last place on a bench in the semi-darkness; two eyes behind a black tulle mask follow me. The magic of a masked face.

Magical, too, the calm, reposeful, reassured face of a demagogue who has finished haranguing the crowd and is thinking over what he has said: Alberto de Rossi, sitting beside me on the bench, looks like a Robespierre clothed in serenity. His white hair is eloquent, his complexion is eloquent. Look at him and you see a monument of kindliness. This modest, radiant man is bubbling over with fervour. It is not every day I shall meet a makeup man who stands for hours and hours transfixed before a Mantegna triptych. For whom was Alberto de Rossi standing transfixed like that? For Visconti, for *Senso*, for the ashen faces of the actors in the film. Alberto de Rossi tells me without bitterness: He would rather be a good makeup man than a bad painter, but he has to have a new palette for every film. To return to making up Greta Garbo, to use what he already has, that is his dream.

Silence. They are shooting.

There is a story that someone called Alberto de Rossi on the telephone when *The Bible* was being shot. "Tell them I can't possibly come," was Rossi's reply. "I'm making up God." That makeup took three and a half hours. . . . Making hands look old, making bare feet look old demands much patience. His profession has not warped him. If Alberto de Rossi meets a beautiful village girl who has never been made up, he is delighted. Nevertheless he is in the seventh heaven when he "makes" Arab eyes. Those eyes of extravagant size behind a black tulle mask belong as much to Alberto de Rossi as to Audrey Hepburn.

Silence. They are shooting.

* * *

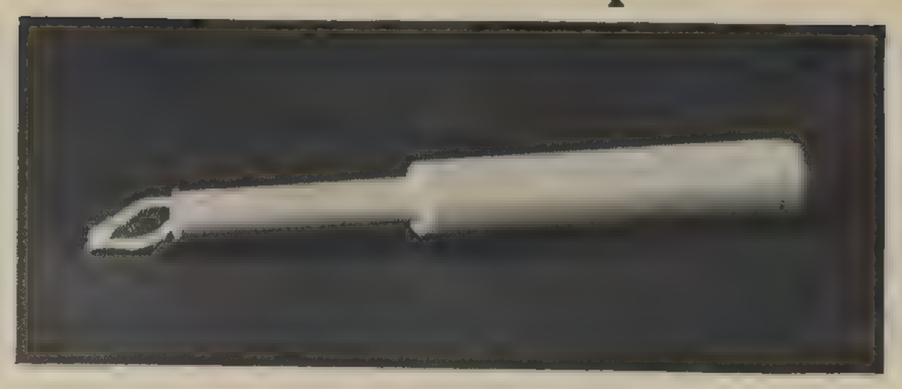
"If I told the story of my life, if I wrote it, I shouldn't get any more work," exclaims Hugh Griffith in his Mephistophelian voice. In the film he is the forger Charles Bonnet, the father of Nicole (Audrey Hepburn). A professional kink: Griffith scribbles little drawings in my notebook, on the restaurant tablecloth, after Charles Bonnet, on film, has copied masterpieces. Griffith rolls his eyes, grinds his teeth, growls under his breath. But the man who played the truculent squire in *Tom Jones* can not be ill-natured. With his little beard perpetually cocked inquiringly as if to gauge the direction of the wind, with his very "old world French" getup, Charles Bonnet/Hugh Griffith resembles a good-natured, excited Faust. He revels in the memory of exhausting days—the waitress is bringing the raw vegetables he has ordered—when he was playing Falstaff in *Henry IV, Part One* in the afternoon and in *Part Two* in the evening at Stratford, in England. "It killed me," he said jubilantly. But his gaze softened under the tufts of eyebrows; at that moment Hugh Griffith looked like Claude Debussy.

The dishes appear in succession on the table, he eats nothing, he laughs. At one time he was a banker; now he daydreams aloud of acting in Molière, of playing Cyrano. Someone translates for me that he was born in Wales, the Britain of the Druids.

I leave him to his lunch, I go over to the table of the elusive Alexandre Trauner. I would gladly steal Alexandre Trauner's cap off him. . . . This is impossible, it is clamped on tight. I like it, yet I also like the fact that he does not remove it. That cap of his is wedded to his velvet waistcoat. . . . Alexandre Trauner's singsong accent, slightly glutinous, slightly gritty, is as succulent as a cassoulet. I maintain to him that it is the accent of Carcassonne. It's funny, I can't bring myself to believe, even when he tells me so, that Alexandre Trauner was born in Hungary, that he was thrown out of an art school in Budapest on account of his modern painting, that he came—a long while ago—from Budapest to Vienna by boat, from Vienna to the Gare

(Continued on page 203)

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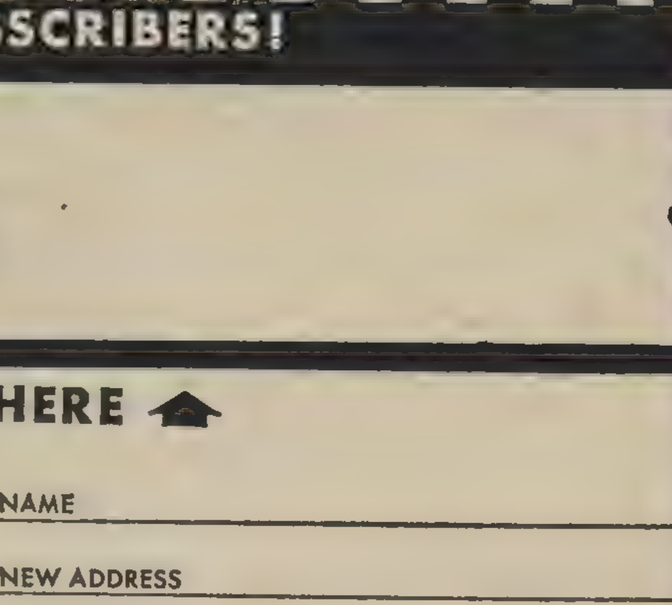
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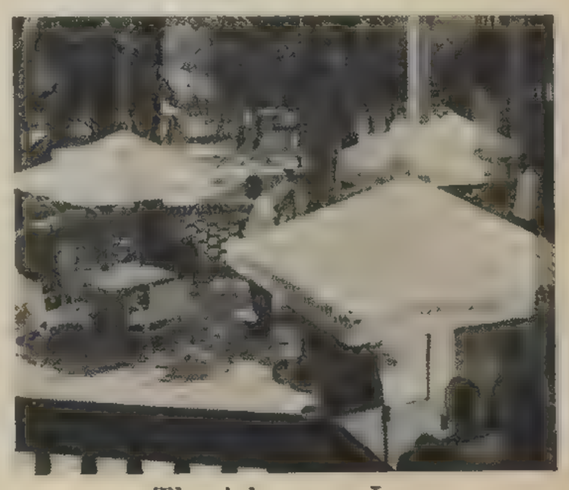
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Hepburn & O'Toole

(Continued from page 201)

de l'Est by train, from the Gare de l'Est to Montrouge by bistro . . . with a companion, a Hungarian sculptor.

If anything one does for the first time is a "baptism," Alexandre Trauner was well and truly baptized in Pernod. He had run through all the money given him by the director of the art school. A set designer was wanted for a film studio in Épinay. Obviously, a knowledge of perspective was needed. Trauner had the necessary knowledge and taught it to his sculptor friend at night. Épinay was too far away, the sculptor preferred to work somewhere nearer. Thus, Trauner was taken on in his place by Lazare Meerson. A lively sympathy promptly developed between them. Alexandre Trauner's malicious little eyes twinkle with pleasure: He remembers that he was paid seven francs an hour, that he worked a 252-hour week. . . . His décors soon became talked about. Bohemians and film directors became his friends: René Clair, Jacques Feyder, Marc Allégret, Jacques Prévert, Pierre Prévert, Jean Vigo, Derain, Picasso.

All of us, when we talk about our past, have our bravura piece about which we wax lyrical. The Café de Flore inspires Alexandre Trauner. Years ago, when the café gave meals on credit, Trauner and his friends used to discuss all day how to do down the producer. Now it is a schoolboy's cap that is clamped on Trauner's head. . . .

"The '39 War. Before, everyone was simple," says Trauner thinking aloud. "A set designer meant a decorative artist cum upholsterer. Now we are civil servants of the profession," he declares sadly. His pale-pink shirt under his velvet waistcoat positively glows. . . . Regret is sometimes rejuvenating. The names of the films for which he has done the décor burst from his lips, one after the other, like the beads of a rosary: *Drôle de Drame, Les Enfants du Paradis,* and at least ten others. In Hollywood, Alexandre Trauner had the oldest building for his office: a camp of army huts built in 1918.

* * *

I went into *his* caravan, he answered me with exasperated impatience—oh, how well I understand it, I'm disturbing him, I'm pestering him while he's working—that he would like to play *King Lear*. . . . He fled, he was wanted on the set. I emerged frustrated, transformed into a prickly hedgehog. I was furious with him, I was furious with myself. Yes, Grandma Violette permitted herself to detest Peter O'Toole after having bearded him in his den. . . . Just like that, gratuitously.

I was still mentally back with the sandy lips, the sandy eyebrows, the sandy eyelids of Lawrence of Arabia, finishing crossing the desert with his lashes powdered with the fine sand of my La Baule. I was still mentally back with the utter weariness of an adventurer that exactly evoked the long wanderings of King Lear, at a pitch of exhaustion which, like eroticism, reduces a face to ashes. Grandma Violette was also still stuck fast in her delirious admiration of Peter O'Toole vomiting out his passion when he was interpreting the rôle of the king in the film *Becket.*

After that, I saw Peter O'Toole again the following week. Amiable, approachable, affectionate. I am told that the Irish are liable to sudden, unpredictable euphoria. Peter O'Toole is Irish. We have a bond: jazz, which he knows more about than I do, about Le Living-Room, which I do not know, where he listens to extraordinary musicians who improvise for him and whose salaries are not more than 100,000 old francs a month. I quote.

Peter O'Toole used to play the drums and the banjo the way buskers play the guitar in the street to the waiting crowds, under the posters of *Becket,* of *Lawrence of Arabia,* of *Lord Jim*. . . . Peter O'Toole informs me that Le Living-Room shuts at six o'clock in the morning. He has the nocturnal habits, the fanaticism of the early Christians. This interpreter of Shakespeare amazes me: All in all, he spent two years at school. He taught himself; he is no fool. What was Peter O'Toole doing while children of his age were reciting the multiplication tables or else going to sleep at an early hour, well tucked up in their comfortable beds? He was trailing around little bars with his bookmaker father. He used to go to sleep under the counter while the company discussed racing, horses, tips. Today, father and son still go into bars and are more and more interested in the pedigrees of crack racehorses. They bet. Peter O'Toole makes no secret of it: He often wins.

How did Peter O'Toole become an actor? He tells the story again, probably for the thousandth time, with no sign of impatience. This man who is responsiveness personified, as ready to oblige you as a poplar is to quiver, this man who is the storm centre of tempests, tornadoes, avalanches, gathers himself together for a moment. He is remembering, for the thousandth time, far away from the studio. Impertinently I study him. Peter O'Toole is something other than a beauty. He is the transition between ice and calcination. He is there, less than two steps away, calm, motionless, yet he goes right through you. His eyes, of a fulminating blue, carry him away. On his lips, the burning breath, the icy breath of the great heroes of the theatre. The face of a statue, suddenly, of a statue devouring burning embers and snow with an equally voracious appetite.

* * *

How did Peter O'Toole become an actor? One evening. At Stratford. In the dark. Forgetting that his entire fortune was six shillings. One evening. At Stratford. In the dark. Michael Redgrave was playing King Lear. Curtain. His whole world turns upside down. The die is cast. Peter O'Toole leaves that very night for London, without any money.

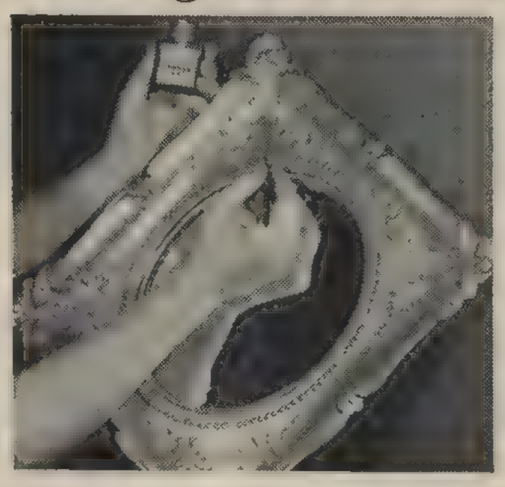
The Royal Academy of Dramatic Art. He awaits his turn to be auditioned. Peter's number is 403. Finished. No more auditions. Everyone has gone. He was not on the list. He insists, he goes up on the stage, he recites. "Stop, you are an actor," he is

(Continued on page 206)

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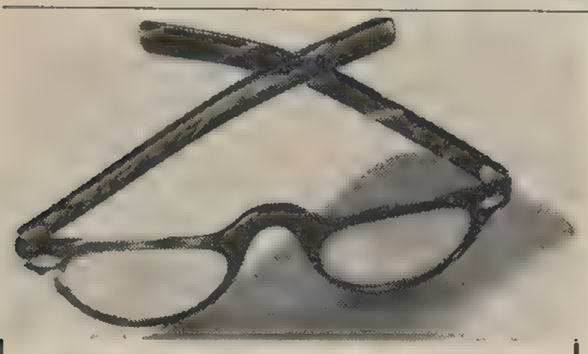


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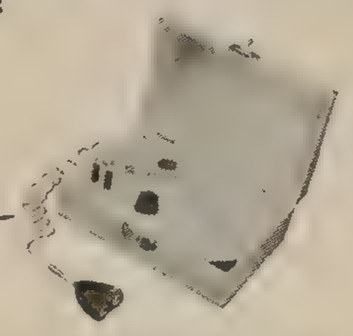
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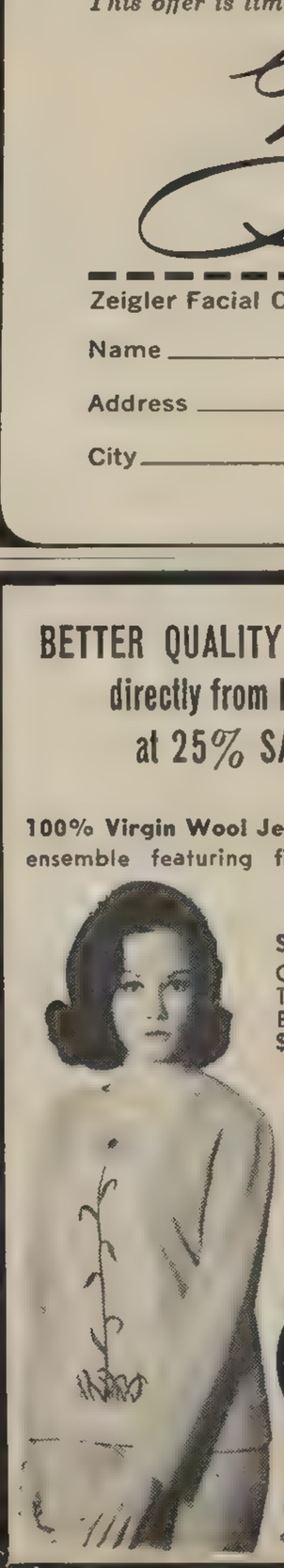
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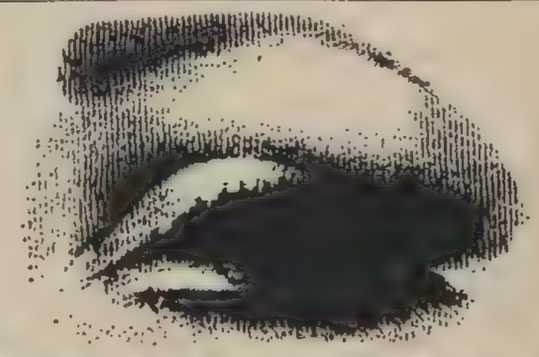
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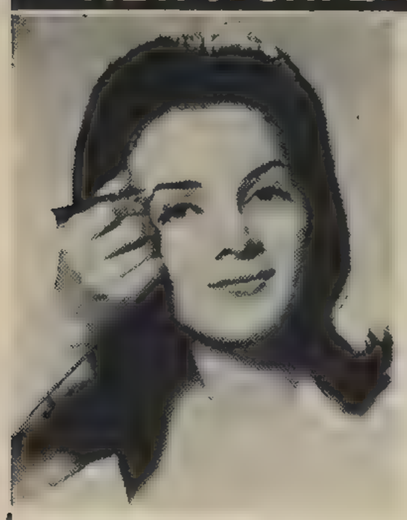
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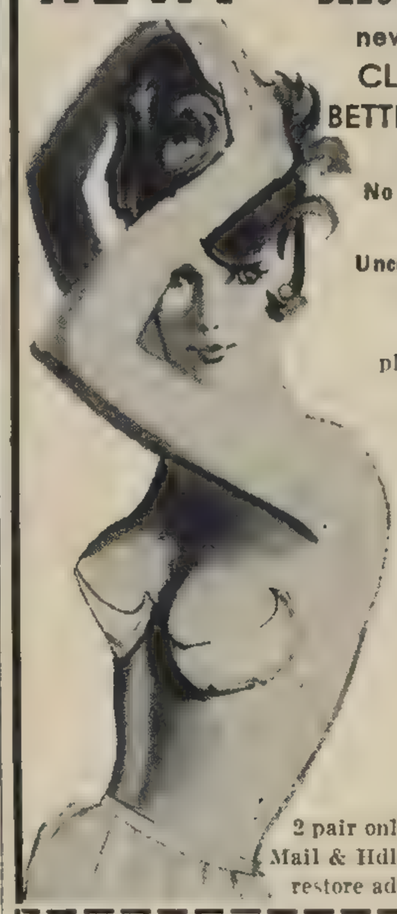
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Hepburn & O'Toole

(Continued from page 203)

told. He has recited five sentences. It was his first and last audition. A lightning vocation, like the lightning blue of his eyes. The part of a modern detective that he plays in William Wyler's next film fits Peter O'Toole like a glove. His elegance is discreet, like a scent. Peter O'Toole, with his watch chain precious as a glowworm, his tie flapping like a flag, seems like an emanation of Cary Grant in the part.

* * *

Shall I be unfaithful to the geometry of Courrèges now that Audrey Hepburn has appeared to me on the steps of her caravan? In the first place, Audrey Hepburn is overpoweringly pretty. I am not making any new discovery. Her energy takes your breath away. She is frail, but what you receive full in your face is a wave of candour. No smudgy edges, and no geometrical frocks. I do not complain about that. She appeared to me on the steps of her caravan. . . . That navy-blue ensemble, very simple, very feminine, yet severe, with its broad leather belt. Obviously chic. Something more than chic. Moving. There are always cradles in the hollows of a heap of straw. The man who dresses Audrey Hepburn like that, Hubert de Givenchy, creates a cradle in the hollow of fashion for the actress's silhouette, her slimness, her fantastically tiny waist. For her distinction. A big Breton of white felt: a halo, light as a breeze, a blend of Quimper and Hong Kong. This hat strips Audrey Hepburn's naked face bare.

"You're on, Audrey," an assistant tells her.

"I'm just coming," she apologizes.

A dragonfly has settled, a dragonfly has flown off again. No, that's not it. A coolie, with his slim waist constricted, his hat on the back of his head. . . . No, that's not it at all. A Parisienne, refined to the point of exoticism, is going to the Galerie Kléber-Lafayette. . . . Couturiers at the four corners of the earth are creating as their scissors race along.

Audrey has returned.

I launch the balloon, I wait:

"What do you think of Greta Garbo?"

We go back into her caravan. A lapdog, with a funny little red ribbon to tie back its coiffure of reddish-brown fur, tries to fling itself on me.

"Garbo? She's the greatest personality in the film world," she tells me. "She's great because she's unique," she adds.

Now she conjures up Colette in Monte Carlo, searching for a

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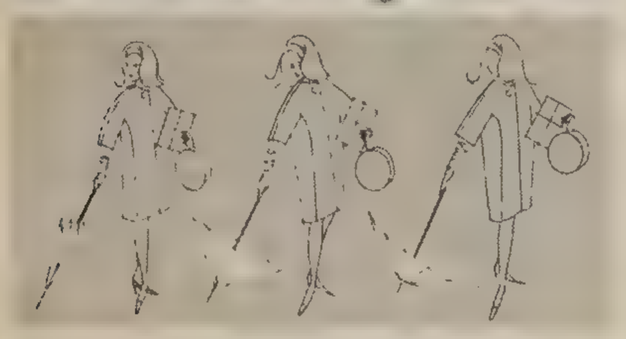
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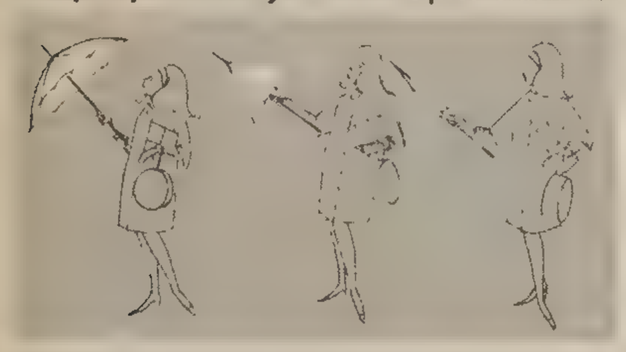


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Gigi, discovering Audrey Hepburn who was learning classical dancing. . . . "It was difficult to open my mouth," said Audrey very low. She is not afraid of making superhuman efforts. She rehearsed day and night in her room. She rehearsed for four weeks.

What joy for her to make a film with William Wyler. They understand each other without speaking. It is a case of telepathy on the set.

"Audrey, it's you," the same assistant tells her from the doorway of the caravan.

I shall see her another time.

I leave, I run into Peter O'Toole who is talking about Charles Boyer who is not there. Boyer plays the part of the owner of the picture gallery. I prick up my ears. "Charles had just lost his son," said Peter. "We had to shoot a gay scene. I wondered, at such a moment, if his memory would hold out. It did; Boyer thought of nothing but playing the scene well, but we all had tears in our eyes." . . . "Bloody total perfection," concluded Peter O'Toole.

* * *

I walked as far as the courtyard with Eli Wallach who kept twisting and untwisting the agate ring. He is Audrey Hepburn's fiancé in the film. He always plays bad characters. Result: When he arrives at the customs, he has to open his suitcases. . . . His eyes sparkle: Wallach would like to play Guitry's Deburau because for twenty-five years he, too, was a mime. The vivacity of his expressions is intoxicating. He can not keep still.

Being a close friend of Tennessee Williams, Eli Wallach had the choice of acting in the play *Camino Real* or in the film *From Here to Eternity*. He refused the part in the film and that was what launched Frank Sinatra as an actor. He is going back to New York where he is playing in Murray Schisgal's *Luv*. We shake hands, he starts once more twisting and untwisting the agate in his ring. Will he see Harry Kurnitz who wrote the scenario of *How to Steal a Million*?

* * *

Surprise: William Wyler has finished lunching with Audrey Hepburn. The bunches of green grapes between them are so translucent that they shine like a bedside lamp. He is an impassive man, Wyler, as I have said, a taciturn man. Chisel strokes on his face that is suffused with thought. He seems pleased, after a lugubrious film (*The Collector*) to be making a comedy in which he can add fantasy and romanticism and in which he can also make a little fun of everyone.

The Collector . . . he reverts to it. He wanted to prove to himself that he could make a film with two unknown players whom he propped up for hours and hours. . . . *Roman Holiday*. Wyler gave Audrey her first big part. "Audrey would have made good without Wyler," he says. His profile is incisive. A certain kinship with the profile of David Lean. Wyler's assistant comes to fetch him. Peter and Audrey make a new couple, William Wyler tells me again, in a story where nothing is resolved. William Wyler has left for the set.

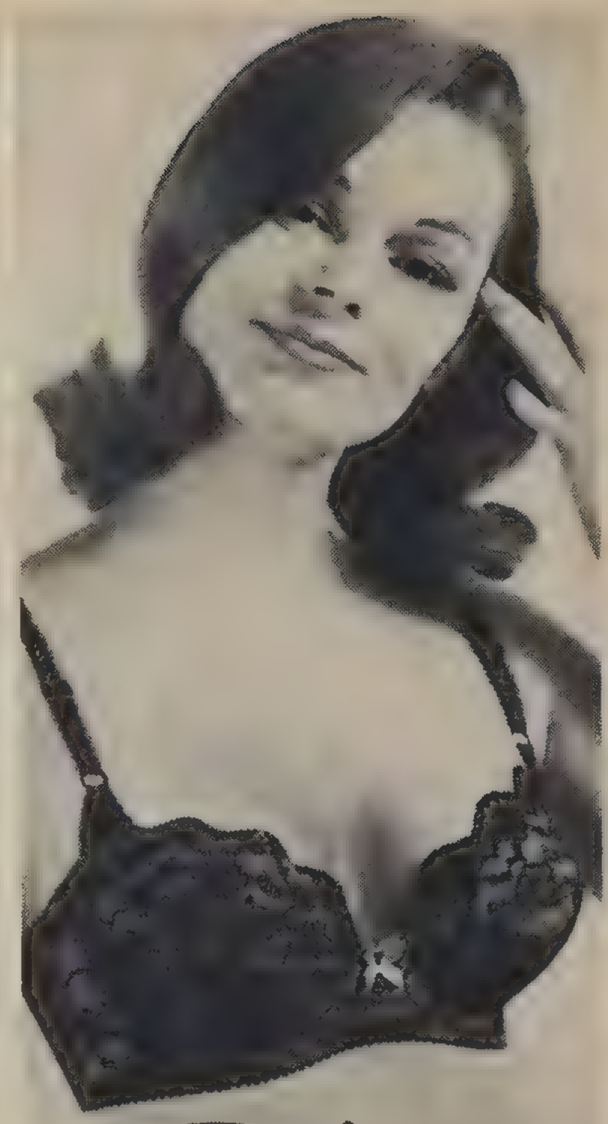
* * *

Dressed in an acid-pink housecoat, wearing high black boots, her charming camiknickers showing below her coat, in a moment or two Audrey Hepburn will be filming a "transparency." She will be sitting in a taxi which is not moving while, behind a screen, Paris will go by with its advertisements. Oh, what music to the ears it is to hear someone admiring someone out loud. "Margot Fonteyn," Audrey Hepburn tells me, "is a dancer and she is a snowflake appearing under a microscope." Audrey Hepburn's face at this moment is unbearable in its purity.

"Audrey, it's your turn," says a voice outside.

The lapdog sleeps with one eye and surveys me with the other.

TRANSLATED BY ANTONIA WHITE



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For girls who are or want to be horsewomen. Outstanding English & Western pleasure and show riding program, swimming, all activities. Member A.C.A., Amer. Horse Show Assn. Four 2-wk. sessions June 19-Aug. 13. **Col. S. T. Winfree, Milton, Ky. 40045.**

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High school subjects. Advanced projects. Reading and study skills. Swimming, sports. Trips to college campuses and Boston plays and museums. Coed. **Summer School Office, Weston, Mass. 02193.**

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Girls: Grades 7-12. Advanced, review courses in regular subjects. Also Remedial English, Math. Excellent library. $700, June 26-Aug. 20. Riding, golf, tennis, archery, bowling, trips. Swimming pool. **Mrs. S. V. Warden, 327 Lexington St., Waltham, Mass.**

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College preparatory courses for makeup, strengthening or acceleration. Remedial Reading. Regular faculty. Small classes. Supervised program of sailing, swimming, tennis. Boys. Grades 7 to 12. Starts July 5th. **Raymond D. Kallstrom, Hdm., Milford 5, Conn.**

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Girls. Accredited courses, grades 8-12. English, French, Spanish, Latin, math, history, developmental reading, art, typing. Small classes. Sailing, pool. Write: **Summer School, Box 158E, Tappahannock, Va.**

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Boarding school for boys and girls year around. Grades 1 to 12. Private tutoring. Individual accelerated and remedial programs. College preparatory. **923 East Beach, Pass Christian, Mississippi.**

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Any of the places listed here will gladly give you further information. Letters mentioning VOGUE will receive special consideration.

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Preview of college life in a fine academic-social-cultural program for girls 14-18. Preparation & review for College Boards. Developmental Reading, Math Refresher, Conv. Spanish, French, App. psychology, drama, typing, driver's ed., art. Courses accredited N.Y. Bd. of Regents. Sports. Chaperoned coed socials. Trips.
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Newport, Rhode Island
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Camplife at its Best for Boys & Girls (2 mi. apart). Pride of Maine in the White Mts. 43rd yr. Nationwide Prestige. All Sports, Arts, Sciences & Trips. U.S.L.T.A. White Mts. Tournament & Horse Shows. **1125 The Parkway, Chestnut Hill, Mass. 02167.**

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Gives a rich, cultural experience to boys & girls 5-12. Children learn to work & play in a happy friendly family environment. Arts and crafts, sports Run by the directors of Palmer House School.
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50 children 4-10 enjoy special equipment & program to meet needs & interests of each age group. Nr. Cape Cod. Individual & group activities balanced. Nature, pets, swimming, boating, riding, trips, dramatics. **Margaret V. Hall, 24 Sunrise Ave., New Canaan, Conn.**

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Separate camps for boys and girls, 5-17. Northern Catskills. Swimming, riding, tennis, popular sports and crafts on vast mountain playground. Expert staffs Excellent equipment. Catholic chapels. Tuition $650. **A. Cowhey, 790 Riverside Drive, N.Y.C. WA 6-1942.**

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Small enrollment. Coed 4 to 12. All sports French spoken. Native counselors and teachers Write: % **Lycée Francais, 3 E. 95th St., N.Y. 28**

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Modern co-ed camp on horse farm in historical Bluegrass of central Kentucky. All camp activities; riding program; swimming pool. 2-week sessions June 12-August 6. 25 minutes from Lexington. **Dr. & Mrs. Ralph Ellis, Longview Farm, Stamping Ground, Ky.**

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A summer of fun & friends for boys & girls, 8-16. Riding, riflery, swimming, sailing, water skiing, golf. Dramatics, music, crafts. Summer school. Near Philadelphia and Baltimore. Catalog. **W. W. Jones, Director, Box 1020, Colora, Maryland 21917.**

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$30 per week. Harrisonburg, Va. In beautiful Blue Ridge Mts. Coed, 7-15 yrs. June 18-Aug. 20. May attend 1 to 9 wks. Riding, swimming, sports, trips to caverns. Good food. Understanding adults. Folder: **Box 629V, Harrisonburg, Va.**

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A Camper's World of Fun. Sun, Water, Woods, Horses, Campfires. Five Camps—completely separate. Boys, Girls, 4-8 wks. Sailing, tennis, riding, campcraft, riflery, archery, swimming, land sports. Water skiing. **19616 Lomond Blvd., Cleveland, O. 44122.**

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40th Season. All land and water sports. Music, art, cruises, saddle trips. References.
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Also Winter College Prep School
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Boys' Camps

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Salt water Sailing camp for 85 boys, 8-14 years old. Six-week season. Racing, seamanship, swimming, water skiing, sport-fishing. Land sports. Summer Study Program.
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Brandon, Vt. Boys 6-16. Proud heritage of activities for physical fitness through land & water sports, canoe and trail trips, outpost camping, nature, tutoring. 4-8 wks. State age. **Mr. & Mrs. W. Mac Eck, 22 Baker Hill Rd., Great Neck, N. Y. 516-482-0981.**

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Boys' Camps

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Trout Lake, L. George, N.Y. Sailing (trips, regattas). Boys 6-16. 4 groups. Land, water sports; swimming, tennis, riding. Campcraft, trips. Tutoring. CIT. 32nd year. Pine Log, sister camp. Catalog; state age. **Mr. & Mrs. Barr V. Morris, Diamond Point, N. Y.**

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65 Boys, 6-16 on Beaver Lake in the Adirondack Park. Accent on nature and wilderness camping. Swimming. Canoeing. Sailing. Outdoor science. Crafts. Riding. Riflery. Tennis. Archery. Campcraft. Trips. Cabins. **Mr. and Mrs. C. James Shapland, Lowville, New York.**

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Boys 5-15. On Long Island's preferred North Shore. Mature leadership, fine program. Fresh & salt water. All land sports. Baseball. Overnight hikes. Tutoring. Prot. & Cath. services. 3 wks. $200; 6 wks. $385. **Jim V. Mulvihill, 41 Union Ave., Islip, L.I., N.Y.**

CAMP RONWOOD FOR BOYS
ON SCHROON LAKE, NEW YORK
Superb waterfront, sailing, water skiing, crew, riding, golf, tennis, track, canoe and hiking trips, all land sports. Sister Camp—Camp Rondack. Catalog: **137 Oak St., Dover, N. J. (201) 366-1345.**

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Rustic camp on Adirondack lake with wide range of sports and hobbies. Overnight canoe trips, trail riding, fishing, golf, tennis, water skiing and science program. Small groups. Tutoring. Est. 1923. Boys 6-16. **P. V. Confer, 27 Baltimore Ave., Massapequa, N. Y.**

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Adirondack lake camp 5½ hours from N.Y.C. An educational experience. Boys 6-16, four div. All sports. Trips; hiking, canoe. Natural science program. Tutoring. Incl. fee. 62nd year. Catalog. **Mr. & Mrs. Jack V. Swan, 416 Depew St., Peekskill, N. Y.**

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Summer of adventure on Toms River. Boys 9-16. Sailing emphasized. 50-boat fleet incl. 25 sailboats. Trips on 63-ft. flagship. Music. 2 gyms, athletic fields. Pool. Approved summer school. Catalog.
Farragut Naval Camps, Box VC, Toms River, N. J.

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Stressing self-reliance. A summer of constructive fun. 40 Boys 9-14. Campcraft, trips, shop, natural sc., work projects, farm animals, sports. Pvt. lake. 800 acres 17 mi. south of Binghamton, N.Y. **S. Hamill Horne, Box 33G, Gladwyne, Pa.**

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One of the finest in southeast. All land activities, boating, canoeing, swimming. Nr. famous Greenbrier Hotel & Homestead. In Allegheny Mts. at 2500'. 7 wks. $425; 4 wks. $250; inc. riding, laundry. **John C. Worth, Box 1332, Charleston, W. Va. 25325.**

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Adventure, fun, fellowship for boys 6-16. In Blue Ridge Mts. Outstanding leaders, most have M.A. degree. Water sports incl. skiing; hiking; trips; golf. Accred. summer school, reading prog. 6 wks. **Gordon Sprott, Box V, Brevard, N. C. 28712.**

SUSQUEHANNA
Boys 7-16. Genuine outdoor living in mountain camp on private lake. NE. Pa. Non-sectarian. Non-segregated. 48th Yr. 825 acres. Daily riding instruction for all. 40 camp-owned horses. All sports, trips. 8-wk. all-incl. tuition $775. Counselor for each 4 boys. 4 hrs. NYC. Booklet. **Kenneth V. Schroder, New Milford, Pa.**



VALLEY FORGE
MILITARY ACADEMY SUMMER CAMPS
A summer of recreation in heart of America's National Shrine. Ranger Camp (12-15). Pioneer Camp (10-12). Permanent staff assures excellent instruction. Training in leadership and courtesy. Optional tutoring and developmental reading. Sport Karting! Band Camp (13-18) under renowned musical director. Individual instrument instruction.
Catalog. Box HC, Wayne, Pa.

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Boys' Camps

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High adventure & vital challenge for 30 boys 13-17. Excellent leadership in mountaineering, trail and survival techniques, work projects. Trips to Glacier Park, rodeos. Fishing. Phone (212) 683-6027. **Paul G. Edwards, 333 East 43rd St., New York 10017.**

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Parshall, Colorado. Ages 8-16. Give your son the experience of life on an operating Colorado cattle ranch. Work program plus the thrill of high-country pack trips on horseback.
Bob Kreamelmeyer, Box V, Parshall, Colorado 80468.

COLORADO RIVER RANCH
An unusual summer with purpose & adventure for your son on a working cattle ranch. One staff member for every three boys. Pack trips, riverraft trips; complete in-camp program. Brochure: **Travis Anderson, Director, Colorado River Ranch, Gypsum, Colorado.**

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Granby, Colorado. Boys 13-17. 20th year. Riding, pack trips, geology, climbing, skiing, backpacking, work program. Camping trips all over West. Wagons West in June. Separate travel program girls 13-18. **Mr. & Mrs. C. G. Pavek, Washington, Conn.**

C BAR T RANCH—COLORADO
Base Ranch: 30 boys (8-14), operating a cattle ranch, bunkhouse, riding, fishing, rodeos, cowboy skills. Trail Ranch: 30 boys (11-17), every boy has a horse; chuckwagon, fishing, rodeo. 4 wk. mountain pack trip. **Quentin V. Felch, P.O. Box 158, Idledale, Colorado.**

CAMP NORTHWESTERN
Boys 8-15. Sail, swim, boat, fish, water-ski on magnificent L. Geneva. A.R.C. awards. Golf, tennis, soccer, riflery, baseball, riding, archery, crafts. 23rd yr. Tutoring Member American Camping Association. Catalog. **44 So. L. Shore Dr., Lake Geneva, Wis.**

CAMP CHARLEVOIX
A character camp for boys 7-16 in N. Michigan. 360 acres. Dude ranch. 40 horses. Rodeo, western cowboys. All sports. Riflery. Sailing fleet. Trips. College staff. No hay fever. 41st yr. Write **K. V. Smith, 1922 Beaufait Rd., Grosse Pointe Woods, Mich.**

NAVAL SCHOOL
SAILING, WATER AND LAND SPORTS
Exciting worthwhile summer for boys 14-18 on beautiful 1400-acre campus on Lake Maxinkuckee. SCUBA, water skiing, swimming. U. S. Navy Honor ROTC training. Golf, tennis, baseball, basketball, track, other sports. Optional academics, reading, typing, driver training. Emphasis on initiative, promptness, courtesy. Founded 1902. Scholarships. Catalog:
ULVER
485 LAKE SHORE WAY, CULVER, INDIANA 46511

Girls' Camps

LES CHALETS FRANCAIS
Deer Isle, Me. "Where French is Fun." Imaginative, diversified program. Girls 5-18 learn fluent French the conversational way. Live in Swiss chalets. Riding, sailing, tennis. Ballet, art, drama, music. **Mrs. Elsa V. James, 1024 Westview Ave., Phila. 19, Pa.**

KINEOWATHA
for Girls 7-18 55th Year
Wooded, lakeshore site at Wilton, Maine. Closely supervised, expert riding instruction for beginners and advanced. Multiple rings. Private hunt course for advanced riders. Swimming, sailing, water skiing, canoeing. Tennis, archery, crafts. Trips. Tutoring—credits accepted by leading prep schools. Catalog: **Mr. and Mrs. W. E. Roys, Box 359-V, Scarsdale, N. Y. Tel. 914 SC 3-2615**

Medokawanda
Washington, Maine
Adventure in the Maine woods for girls 6-17. Swimming, sailing, canoeing, water skiing. Tennis, golf, riding, archery, trampoline. Nature, crafts, drama. Two- and three-day river and white water canoe trips. Deep woods camping. Tutoring. C.I.T. Brother camp. Medomak. Catalog. **Harry G. Larsen, 25 Country Village Lane, Sudbury, Massachusetts.**

SEAL BAY
EAST PENOBSCOT BAY AREA OF MAINE
GIRLS 7-17



Class A camp on private salt water bay; daily riding under expert instruction, sailing, water-skiing. Red Cross Waterfront, tennis, dramatics, dancing, music, excellent French program. Ask about tutoring services. Booklet.
Mr. & Mrs. A. V. Perkins
35 Stroudwater Rd., Portland, Me.

Girls' Camps

PO-NE-MAH
KENT, CONNECTICUT
52nd Season!
80 girls, 6 to 16 years old.
Mrs. Gilman Williams, "Heathcliff," Kent, Connecticut.

HOLIDAY HILL IN VERMONT
Craftsbury Common. 80 girls 7-17. Congenial cabin living. Stowe area. Daily riding, care of camp stable. Sailing, water skiing, tennis, arts, dance, mt. trips. CIT program. **Josephine Willard & Dorothea Loewel, Dirs., 55-C Locust Ave., New Rochelle, New York.**

INTERLAKEN
A distinguished Vermont private camp. Girls 6-18. Superb riding, tennis, water sports, golf. Outdoor camping. Art, crafts. Tutoring. Prot., Catholic services. 44th year. Season June 30-Aug. 21. $650. **Mr. & Mrs. Bernard F. Dudley, Box V, Sharon, Vt.**

WYODA
Lake Fairlee, Ely, Vt. 51st year, same family management. Limited to 100 girls in 5 age groups. Superb waterfront, swimming, sailing, water-skiing, canoeing. Riding. Trips. Tennis, archery, crafts, dramatics. Nurse.
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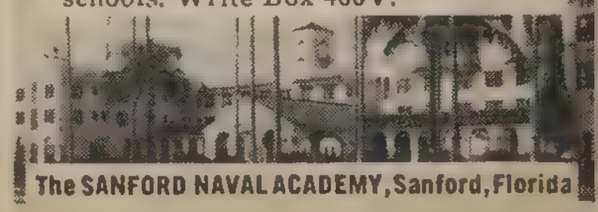
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The Boudoir

(Continued from page 149)

ghosts. Human beings are so involved in their own comings and goings that they could just as well be blind when it comes to seeing beyond their noses.

"What was I saying, oh yes —blind. One gets an idea into one's head and there it sticks. A little door slams shut and can't be opened. I became engaged and my aunt came to congratulate me. She gave me a present, too. She sat among the women, a strange figure all in black. They spoke to her but she rarely replied. Her eyes had a distant look. Since her daughter was alive, why was she dressed in mourning? You answer that one. They served her cake and liqueur which she barely tasted. A woman, who thought she was being funny, said to Zeitel: 'God's will your Shevach should be next.' And Zeitel answered: 'Amen.' A shiver ran through everyone. Later the women gave that wiseacre some bawling out.

"Aunt Zeitel also came to my wedding, black as a crow, emaciated as a stick. Shevach got her meals but my aunt fasted. Mondays and Thursdays were fast days for her. Even when she ate, she barely touched the food on her plate. A sniff and a taste and she was ready to wash her hands for the after-meal benediction. When it came to that, she took her time. Before Yom Kippur she would order two sacrificial hens, one for herself and one for Shevach. And so it was with the Sabbath candles and everything else. My aunt forgot nothing. Shevach was alive. She sat in that boudoir and had to be provided with food, drink, clothes, linens. Sometimes my aunt would go into the room and talk to her, although what she said could not be heard. She would ring for the maid and say: 'Please bring us two glasses of tea.' The little dog had died. One day it gave a crying bark and expired. It was buried in the garden. My aunt ignored the whole thing.

"Yes, crazy. It may sound sacrilegious, but a man can be compared to a horse. Put a pair of blinkers on him and he doesn't look where he shouldn't. A horse gets them put on him, but a human being puts them on himself. If one doesn't want to see, one doesn't see; if one doesn't want to hear, one doesn't hear.

"How long could my aunt torture herself? She became a skeleton. Her cheeks caved in, her eyes sank in their sockets. Melancholy itself looked out of them. Alas, deep in her heart she knew the truth. Finally she fell sick and lay in bed. She wouldn't allow the doctor to come. They wanted to cup her, but she wouldn't have it. She lay there as yellow as wax, and her lips didn't stop moving. The last day she asked to sit up and they propped her with pillows. She glanced towards the door and called: 'Shevach, my daughter, God bless your coming,' as one does to a visitor. She spread out her arms as if to embrace her. She pursed her lips as if mother and daughter were kissing.

"I wasn't there, but the maid and the cook both swore that they heard footsteps and smelled roses. Shevach had been fond of rose water. The girls heard my Aunt Zeitel say: 'Now, my child, we will stay together. We will never part again.' Then she sighed and gave up her soul. Immediately the smell of roses vanished.

"How is such a thing possible? The dead don't wash themselves with rose water. They cleaned my aunt's body and buried her near Shevach. We placed one headstone on both graves. Even before the body was cold, the goods were pilfered from my aunt's store. Most of her money and jewels were stolen. Her house burned down a few weeks later. Who did it and why, we'll never know. People see hell, but it doesn't stop them from sinning.

"To get back to 'crazy.' Nobody knows who is crazy and who isn't. There was in our town a crazy woman called Sheindel. She laughed all the time. She went around half naked and barefoot in the worst frost and would suddenly burst forth into unholy laughter. Once somebody asked her: 'Sheindel, why do you laugh?' And she replied: 'If you saw what I see, you would laugh too.' "

TRANSLATED BY THE AUTHOR AND ELIZABETH SHUB

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